THE KEEP AT KORALGESH — Journey to a lost city
IN THE DWARVEN KING'S COURT — Royal intrigue and danger
CAERMOR — A killer stalks the night

Dungeon™

ADVENTURES FOR TSR® ROLE-PLAYING GAMES

NOVEMBER/DECEMBER 1986 ISSUE NO. 2

0-88038-410-7

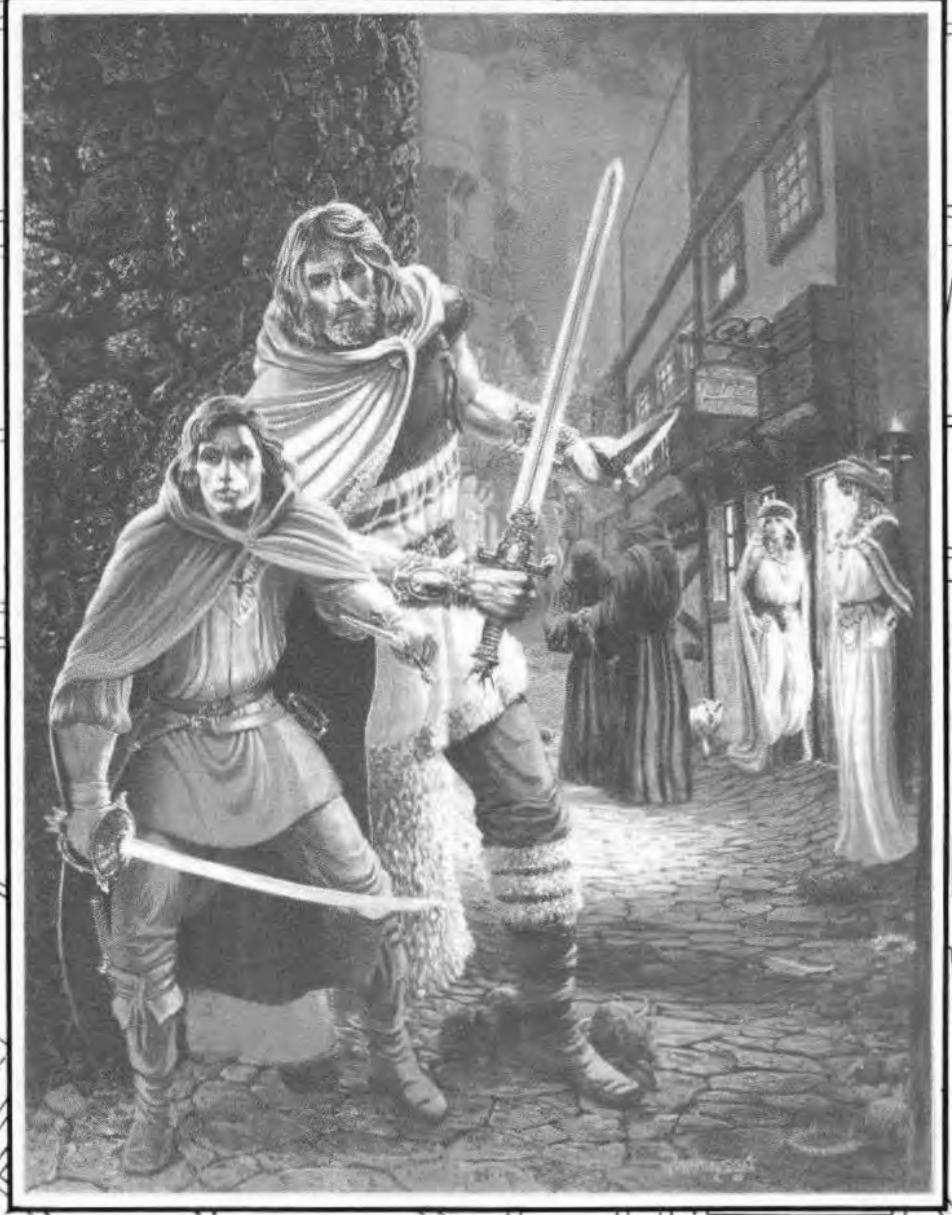
0 46363 19545 8 11

©1986

JUST ONE LITTLE NEIGHBORHOOD IN

LANKHMAR™

CITY OF ADVENTURE



Over 1,000,000 people come to life in this incredible city, with 128 detail-packed pages covering every aspect of the city. With official AD&D® game statistics for FAFHRD™ and the GRAY MOUSER™, and a special guide to running a Nehwonian AD&D® campaign!

An
ADVANCED DUNGEONS & DRAGONS®
Game Accessory

ADVANCED DUNGEONS & DRAGONS, AD&D, PRODUCTS OF YOUR IMAGINATION, and the TSR logo are trademarks owned by TSR Inc. LANKHMAR, FAFHRD, GRAY MOUSER, and NEHWON are used under license from Fritz Leiber.

TSR™

TSR, Inc.

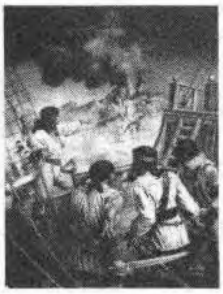
PRODUCTS OF YOUR IMAGINATION™

©1986 TSR, Inc. All Rights Reserved.

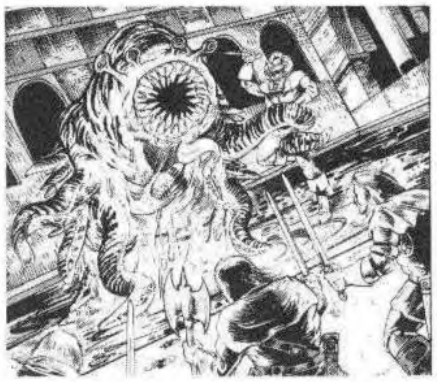
Dungeon™

ADVENTURES FOR TSR® ROLE-PLAYING GAMES

NOVEMBER/DECEMBER ISSUE NO. 2



COVER: Doomed pirates watch in shock as Koralgesh and its harbor are destroyed by a volcanic blast. Clyde Caldwell drew upon photographs of the Mount St. Helens eruption to recreate this event from the background of *The Keep At Koralgesh.*



One down, more to go

The mail is coming in regarding the first issue of DUNGEON™ Adventures; some of the queries are answered in the letters column on the next few pages. Readers were quick to discover the errors in the first issue, which are also corrected in the letters column. The nice thing about running a magazine is that I *can* fix my mistakes, though this hardly excuses me from making them. I'll be more careful in the future.

As readers of DRAGON® Magazine are aware, I am now the editor for both DUNGEON Adventures and DRAGON Magazine. Robin Jenkins has now become the assistant editor for both magazines as well, and his presence is much appreciated.

In response to those who asked for more D&D® game modules, we'll run them as soon as we get them. I'd particularly like to see Immortals- and Masters-level adventures, but the readership may wish lower-level ones (Basic to Companion).

We are still hunting for short, quickly played modules, such as *The Elven Home* and *Guardians of the Tomb* from issue #1. Shorter modules allow for more adventures per issue and greater variety. We have some longer modules on hand, too, good for several nights' play.

Cheers!

Roger E. Moore

The Readers — **LETTERS** Of art and maps and tournaments, subscription forms and Krynn. *2*

William Todorsky — **THE TITAN'S DREAM** (ADD 5-9) A casual visit to a living, nightmare theater. *5*

Willie Walsh — **IN THE DWARVEN KING'S COURT** (ADD 3-5) A thief prowls the dwarven palace, but even more goes on than meets the eye. *16*

Nigel D. Findley — **CAERMOR** (ADD 2-4) A highland town faces a greater danger than can be imagined — and no one wants your help against it. . *33*

Robert B. Giacomozzi and Jonathan H. Simmons — **THE KEEP AT KORALGESH** (DD 1-3) Only the Keep survived the destruction of Koralgesh, but few adventurers will survive the terrors that now stalk the lost Keep's halls. *45*

PUBLISHER: Mike Cook

EDITOR: Roger E. Moore

ASSISTANT EDITOR: Robin Jenkins

EDITORIAL ASSISTANTS: Marilyn Favaro, Eileen Lucas, Georgia Moore, Patrick Lucien Price, Debbie Poutsch

ART DIRECTOR: Roger Raupp

CONTRIBUTING ARTISTS: Clyde Caldwell, Diesel, Jim Holloway, Jeff Kronen, Mark Nelson, Roger Raupp

PRODUCTION STAFF: Betty Elmore, Carolyn Vanderbilt, Linda Bakk, Kim Lindau

SUBSCRIPTIONS: Pat Schulz

ADVERTISING: Mary Parkinson

"Quests may not simply be abandoned; prophecies may not be left to rot like unpicked fruit; unicorns may go unrescued for a long time, but not forever."

Prince Lír
The Last Unicorn, Peter S. Beagle

·letters·

Dear Roger,

Congrats on becoming editor for DUNGEON™ Adventures! I have a suggestion for you — a letters/hints/feedback page for the new mag. I have two titles for it: "In the Tunnels" or "Loaded for Bear" (a favorite expression of one of my old gaming groups).

I would like to see at least one *Oriental Adventures* module per issue.

Here's hoping you have a long-running hit!

Kevin Deevey
Bloomfield Hills, Michigan

Not being especially imaginative in the wee hours of the morning, I decided to call the letters column "Letters," and so it shall remain for now. This column is indeed open to feedback on the magazine, hints on what sorts of adventures you'd like to see, quick fixes and corrections for the modules herein, and virtually anything else you'd care to send me (except for classified advertising — I avoid that).

I would personally like to run more Oriental Adventures *material, but first I have to get modules on this topic; I have a few, but very few. Some Oriental mini-modules would be nice to see in the mail (hint, hint).*

And thank you for the vote of confidence. I plan to have DUNGEON Adventures be a long-running hit, too.

Dear Roger,

You mention [in DRAGON® Magazine issue #111] that maps are worth $100 per full magazine page, and that publishable maps and art are purchased at a standard rate. Could you tell me what those rates are, or send illustrators' guidelines, if available, for your magazine?

Good luck to you on DUNGEON Adventures. I'm already getting in line at the Post Office for my subscription!

Patti Elrod
Fort Worth, Texas

A full page of maps, done at acceptable standards and printed as is, is worth $150. We pay a proportionately smaller amount for maps which only take up a third of a page (worth $50), half a page ($75), and so forth. We almost always have maps redrawn by local artists and cartographers who are familiar with our style requirements. For the time being, we would prefer to use our own (starving) artists for mapping.

Interior illustrations must be in black and white. Anyone who wants to send illustrations along with a module submission should be resigned to the strong possibility that we will have the illustrations redrawn. We already have a large number of artists both on our staff and on our freelance lists, and prospective artists are warned that their chances of having their work accepted are not good. Nonetheless, those who wish to send samples of their work should follow these guidelines:

1. ALWAYS enclose a self-addressed, stamped envelope with your submissions, and ensure that the SASE is large enough to return all of your samples;

2. Send high-quality reproductions of your black-and-white artwork, selecting those pieces with fantasy themes only, or send photographs (with correct color and sharp focus) of your color fantasy artwork;

3. Send a cover letter listing your previous experience with professional illustration; and,

4. Be patient. We have very crowded work schedules, and our art director cannot respond to everyone's submission right away.

We pay $250 per page for black-and-white interior illustrations (and fractional amounts for fractional page sizes). If we assign and accept a color illustration for the cover of DUNGEON Adventures, we pay $900 for first rights to it. We have no other illustrators' guidelines as yet.

Dear Sir,

In reviewing the article "DUNGEON Adventures: What readers and writers need to know about it," in DRAGON issue #111, I have come up with several questions:

1. Artwork and maps submitted must be in ink. Does this allow for colored inks denoting differences in elevation in area maps?

2. What determines if a module will be a standard module or a tournament module? Is this determined by the editor or by the author of the module?

I appreciate the requested information and look forward to the possibility of designing a few modules for DUNGEON Adventures.

A.C.R. Piper
Ashland, New Hampshire

1. Colored ink would be fine, but keep in mind that the final map (until we begin using a second color in the interior) will be in black and white. Make your maps as neat and precise as possible to ensure correct reproduction.

2. The author of the module may include a scoring system, tournament instructions, and standardized player characters to turn a standard module into a tournament one. The editor can change the tournament module back into a standard module for space consider-

DUNGEON™ Adventures (ISSN 0890-7102) is published bimonthly by TSR, Inc. The mailing address for all material **except** subscription orders is DUNGEON Adventures, P.O. Box 110, Lake Geneva, WI 53147; the business telephone number is (414) 248-3625. DUNGEON Adventures is available by subscription throughout the world. Subscription rates via second-class mail are as follows: $18 in U.S. funds for one year (six issues) sent to an address in the U.S. or Canada, $35 in U.S. funds sent by surface mail to any other address, and $52 in U.S. funds sent by airmail to any other address. Payment in full must accompany all subscription orders. Payment should be by check or money order, made payable to TSR, Inc., or by charges to valid MasterCard or VISA credit cards. Send subscription orders with payments to: TSR, Inc., P.O. Box 72089, Chicago, IL 60690. The issue of expiration of each subscription is printed on the mailing label for each subscriber's copy of the magazine. Changes of address for the delivery of subscription copies must be received at least six weeks prior to the effective date of the change, in order to assure uninterrupted delivery.

A limited number of back issues of this magazine are available from the TSR Mail Order Hobby Shop, P.O. Box 756, Lake Geneva, WI 53147. For a copy of the current mail-order catalog, write to the mail order department at the above address.

All material published in DUNGEON Adventures becomes the exclusive property of the publisher, unless special arrangements to the contrary are made prior to publication. DUNGEON Adventures welcomes unsolicited submissions of written material and artwork; however, no responsibility for such submissions can be assumed by the publisher in any event. Any submission accompanied by a self-addressed, stamped envelope of sufficient size will be returned if it cannot be published. Please write for our writers' guidelines before sending a module to us; send a self-addressed, stamped envelope (9½" long preferred) to: Module Guidelines, DUNGEON Adventures, TSR, Inc., P.O. Box 110, Lake Geneva, WI 53147.

DUNGEON is a trademark for the TSR role-playing adventure periodical published by TSR, Inc. All rights to the contents of this publication are reserved, and nothing may be reproduced from it in whole or in part, without first obtaining written permission from the publisher. Copyright ©1986 TSR, Inc. All Rights Reserved.

AD&D, AMAZING, D&D, DRAGON, DRAGONLANCE, DUNGEONS & DRAGONS, FIEND FOLIO, and TSR are registered trademarks owned by TSR, Inc. BATTLESYSTEM, DEITIES & DEMIGODS, and the TSR logo are trademarks of TSR, Inc. Copyright ©1986 TSR, Inc. All Rights Reserved. CONAN is a registered trademark of Conan Properties, Inc. Copyright ©1985 Conan Properties, Inc. All Rights Reserved. RED SONJA is a registered trademark of Red Sonja Corporation. Copyright ©1986 Red Sonja Corp. All Rights Reserved. The trademark ALL MY CHILDREN is the exclusive property of American Broadcasting Companies, Inc., and is licensed to TSR, Inc. Copyright ©1986 American Broadcasting Companies, Inc. All Rights Reserved. LANKHMAR is a trademark of Fritz Leiber and is used under license.

Second-class postage paid at Lake Geneva, WI, and additional mailing offices. Postmaster: Send address changes to TSR, Inc., P.O. Box 110, Lake Geneva, WI 53147.

ations, however, by eliminating the above material. I would rather not use pregenerated characters for nontournament modules.

Dear Mr. Moore,

Regarding your periodical, I have two questions. What do you put into a cover letter? Also, what do you consider a word?

Greg Hazzard
Eden, North Carolina

A cover letter introduces the author to the editor, briefly describes the module or submission that comes with it, and includes any other information or questions that the author wishes to add.

Some periodicals consider a "word" to be a measure of space. A group of six characters thus forms a word for editorial purposes. When I calculate payment for a module, however, I have my computer count the number of actual words in the manuscript.

Dear Roger,

I have read in DRAGON Magazine #111 that a new magazine called DUNGEON Adventures will be available in America and Canada, starting September 1986. I have also been lead to understand that a yearly subscription to this magazine is available, but only to the U.S.A. and Canada. Is this so? Is it possible for an Australian residing in Australia to subscribe to this magazine? I'm very interested in it [but] it would seem futile for one to send in a module if one has little chance of seeing it in the publication. I would be very keen in submitting several of my own modules. I would like to know if this would be possible.

Jozef Szekeres
Terrigal, New South Wales

DUNGEON Adventures was first offered to subscribers in the U.S.A. and Canada in order to get it off the ground as quickly as possible; we also hadn't settled on an overseas subscription rate (but that's now been taken care of). We are offering international subscriptions to DUNGEON Adventures by surface mail ($35.00 per year) and air mail ($52.00 per year). See the inside back cover of this issue for more subscription information.

Anyone who sends in a module and has it accepted and printed is entitled to two free copies of DUNGEON Adventures. I would be pleased to see material from those living overseas, as this issue's contents are proof.

Dear Mr. Moore,

Thanks for your guide in DRAGON issue #111 regarding how to contribute game modules for your new magazine. I found it very comprehensive and valuable. However, two major points need to be added:

1. While your guidelines regarding physical quality of the modules sounds good for people who do their final draft of the modules on a typewriter, you will sooner or later have a module submitted that was done on an Apple Laserwriter, which allows high-resolution graphics (like maps) and letter-quality fancy text to be printed on the same page. Hopefully, you will set up guidelines for people who print a module by this method.

2. You should have been more specific about submitting modules based on the DRAGONLANCE™ saga. Since the current *Legends* novel trilogy is not complete [*at the time of this writing*] and module DL 14, *Dragons of Triumph*, has yet to be released, you ought to have

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

1A. TITLE OF PUBLICATION: DUNGEON(TM) Adventures
1B. PUBLICATION NO.
2. DATE OF FILING: 9/27/86
3. FREQUENCY OF ISSUE: Bimonthly
3A. NO. OF ISSUES PUBLISHED ANNUALLY: 6
3B. ANNUAL SUBSCRIPTION PRICE: $18.00
4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION: P.O. Box 110, Lake Geneva, Wisconsin 53147 Walworth County
5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OF GENERAL BUSINESS OFFICES OF THE PUBLISHER: P.O. Box 110, Lake Geneva, Wisconsin 53147
6. FULL NAMES AND COMPLETE MAILING ADDRESS OF PUBLISHER, EDITOR, AND MANAGING EDITOR: PUBLISHER: Michael H. Cook, P.O. Box 110, Lake Geneva, Wisconsin 53147
EDITOR: Roger E. Moore, P.O. Box 110, Lake Geneva, Wisconsin 53147
MANAGING EDITOR:
7. OWNER: TSR, Inc. (Lake Geneva, WI) — P.O. Box 756, Lake Geneva, WI 53147
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES: None
9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES: (1) HAS NOT CHANGED DURING PRECEDING 12 MONTHS; (2) HAS CHANGED DURING PRECEDING 12 MONTHS

10. EXTENT AND NATURE OF CIRCULATION	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES	10,000	10,000
B. PAID AND/OR REQUESTED CIRCULATION 1. Sales through dealers and carriers, street vendors and counter sales	0	0
2. Mail Subscription	4,838	4,838
C. TOTAL PAID AND/OR REQUESTED CIRCULATION	10,000	10,000
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES	—	—
E. TOTAL DISTRIBUTION	4,838	4,838
F. COPIES NOT DISTRIBUTED 1. Office use, left over, unaccounted, spoiled after printing	5,162	5,162
2. Return from News Agents	—	—
G. TOTAL	10,000	10,000

11. I certify that the statements made by me above are correct and complete. Michael H. Cook, Publisher

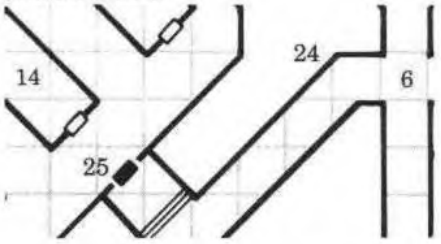
Quick Fixes

Several errors made in the first issue of DUNGEON™ Adventures have come to our attention. Two map labels were left off the map of Dungeon Level 1, page 9 (*The Dark Tower of Cabilar*). Areas 24 and 25 are placed as shown on the map here. Also, the trap at area 42 (page 15), when triggered, opens the secret door to area 44, *not* area 45.

For the sake of clarification, the orcs in areas 30 and 32 have 1 HD (being standard orcs). The orcs in area 32 may be found on either side of the bridge (areas 32 and 35) or on both sides, as desired by the DM.

Two references were confused on page 36 *Grakhirt's Lair*). The magical fountain is in room 26, not room 22 as noted in the section on area 25. Also, the mud-men are in room 25, not room 21 as noted in the section on area 26.

Anne Gray McCready's biographical sketch was accidentally dropped from her module, though readers of DRAGON® Magazine may recall her "Profiles" appearance in issue #111 (page 65). Anne has long been a fan of elves, as anyone who has read D&D® game module CM5, *Mystery of the Snow Pearls*, is aware. Anne has left game editing at TSR, Inc., to work in our marketing department. Her game design and development credits include projects as diverse as the CONAN® game and the ALL MY CHILDREN™ board game. A resident of Williams Bay, Wisconsin, Anne recently finished RS1, *RED SONJA® Unconquered*, an AD&D® game module featuring the flame-haired swordswoman.



AMAZING® STORIES

AMAZING® Stories is the finest science-fiction and fantasy magazine available. If you're looking for more ideas for gaming, of if you enjoy reading a good story, subscribe to **AMAZING** Stories today. Now a TV series!

I'm convinced . . . send me my own personal subscription to **AMAZING** Stories starting with the next available issue. (Please PRINT clearly)

Name _____
Address _____
City _____
State/Prov. _____ Postal Code _____
Country _____

Subscription rates for 6 bi-monthly issues (check one):
☐ In the U.S. and in Canada, $9 per year in U.S. funds ***only***
☐ Foreign via surface mail, $25 per year in U.S. funds ***only***
☐ Foreign via air mail, $50 per year in U.S. funds ***only***

Check one to indicate your choice of payment:
☐ Personal check enclosed ☐ MasterCard
☐ Money-order enclosed ☐ VISA
Credit Card No. _____
Expiration Date _____ M/C Bank No. _____
Signature _____ Date _____

Mail to: **AMAZING** Stories, P.O. box 72089-BL, Chicago, IL 60690.
AMAZING is a registered trademark owned by TSR, Inc.
©1986 TSR, Inc. All Rights Reserved.

warned writers not to submit any Krynn-based modules until October.

Raymond Chuang
Sacramento, California

1. The standards given for maps still apply to maps printed with any sort of computer printer. Fancy script or Gothic lettering is not a good idea and should be avoided. Maps and artwork enclosed with a module should not appear on a page with regular module text in one's submission; submit art, maps, and text on separate sheets of paper.

2. Spin-off adventure modules on the world of Krynn could be (and can be) submitted at any time. Random encounters of monster lairs, villages, and so forth could be designed with beings, creatures, and items native to this world, without requiring that the author (or players) know how the DRAGONLANCE saga ends. A small band of gully dwarves, an abandoned gnome enclave, or a kender-oriented quest could easily be created and do not have to be connected directly with the major plot themes of the DRAGONLANCE saga at all. This opens up the world of Krynn to everyone's invention, subject to our approval.

Dear Mr. Moore:

I am interested in writing an AD&D® game module for DUNGEON Adventures. However, there was a statement in your article in DRAGON issue #111 concerning the use of copyrighted materials. According to the article, a writer would be unable to use the Cthulhu mythos created by H.P. Lovecraft. However, information regarding this pantheon was given in the rule book entitled DEITIES & DEMIGODS™ Cyclopedia (since retitled *Legends & Lore*). Is it permissible to use the information given in the aforementioned book?

Mark W. Elstrodt
Ransomville, New York

No. The Cthulhu mythos and Melnibonean mythos from the first edition of the DEITIES & DEMIGODS Cyclopedia cannot be used. TSR, Inc., was not licensed to use these creations and has, therefore, removed them from subsequent editions of the DDG. At the present time, Chaosium Inc., has the gaming license for them. Avoid these old entries. However, the LANKHMAR™ (Nehwon) mythos is open for use, as we have the license for that system.

Leaving your lair?
If you're moving, please mail your old and new addresses (and your account number) to: Address Change, DUNGEON™ Adventures, P.O. Box 110, Lake Geneva, WI 53147. Write to us at least six (preferably eight) weeks before your move to insure uninterrupted delivery.

THE TITAN'S DREAM

BY W. TODO TODORSKY

A bizarre journey into the realm of sleep

Artwork by Jeff Kronen
Cartography by Roger Raupp

William "Todo" Todorsky is well known on the many computer bulletin boards around Jacksonville, Florida, and runs two computerized role-playing games which he designed himself. A Senior Chief Petty Officer stationed aboard the U.S.S. Saratoga, *Todo enjoys woodcarving, social sciences, and black-powder hunting. His wife Sandee does his editing.*

The Titan's Dream is a unique AD&D® adventure for 2-8 characters of 5th-9th level; higher-level characters may be used in the smallest groups. Characters should be flexible in their approach to problem-solving, as this scenario involves a unique series of settings and problems. An even mix of the standard character classes (fighter, thief, magic-user, and cleric) would do well here. Characters should be of good alignments.

Note that a well-balanced party of almost any size or power can partake in this adventure, if some adjustment is made to the particular creature encounters. How many levels the characters have is less important than how bright they are.

Adventure Background

This module fits nicely into any world or universe. The Dungeon Master need only alter the background slightly and place the titan's temple where most convenient. A wide variety of adventures can be created around the presence of the temple, and a creative DM could have characters visit the temple for many reasons. The following adventuring introduction is suggested.

King Aquinus of Greamarie, a small island nation 20 miles east of the mainland, is faced with a dilemma. For many years, the mainland country of Falaigrea, which is ruled by the King's distant cousin the Doge of Falaigrea, has raided Greamarie in an attempt to capture and control the island. Greamarie is located near many ocean trade routes, making it of strategic importance to the merchants and sailors of Falaigrea.

After years of conflict, the doge has offered a peace-and-alliance treaty to unify the two countries under one ruler. To seal the agreement, the King's only daughter, Princess Aquilian, is to be married to the son of the doge. The son's name is Talonbrook, and he is reported to be cruel, vain, and arrogant. Hence

the dilemma: Should the king cause his daughter to wed the questionable son to gain an equally questionable peace, or should he turn down the doge and face further war, in which he could be defeated in battle and lose his throne and his life?

In an attempt to solve this problem, King Aquinus has sent the party to consult with the Titan Andromidus, who is reported to have oracular powers. After traveling for many days by land and sea, the party arrives on the small, rocky island where the titan's temple is located. The DM may play out the encounters and adventures found on the way to and from the titan's temple as desired.

Anyone within 1,000 yards of the temple can hear a rhythmic roaring sound coming from within it. When the characters enter the sparsely furnished temple, they see an immense titan at the far end, seated on a massive throne. The titan is fast asleep, and the roaring is discovered to be snoring. The temple is made of marble and has nothing of value within it, as Andromidus enjoys simplicity. The carvings on the walls and along the roof outside depict scenes from traditional Greek mythology, with a few other tales shown as well.

Soon after they enter the temple (and certainly before they can reach the sleeping titan), the characters notice a thick gray mist that obscures all vision is appearing around the temple. Even infra- and ultravision are rendered useless. The mist quickly thickens and envelops the group in total darkness. For the space of several heartbeats, everyone has the sensation of falling and disorientation, combined with sleepiness and lethargy.

The mist slowly clears as a scene unfolds around the characters. Everything has a strange, closed-in, dreamlike quality to it, though things seem undeniably real. Soft, pastel colors predominate; voices and sounds are slightly muffled. Action is already underway when the scene becomes visible to the characters, appearing much like a play on a stage. After watching the scene for a few moments, the characters find themselves entering it. . . .

For the Dungeon Master

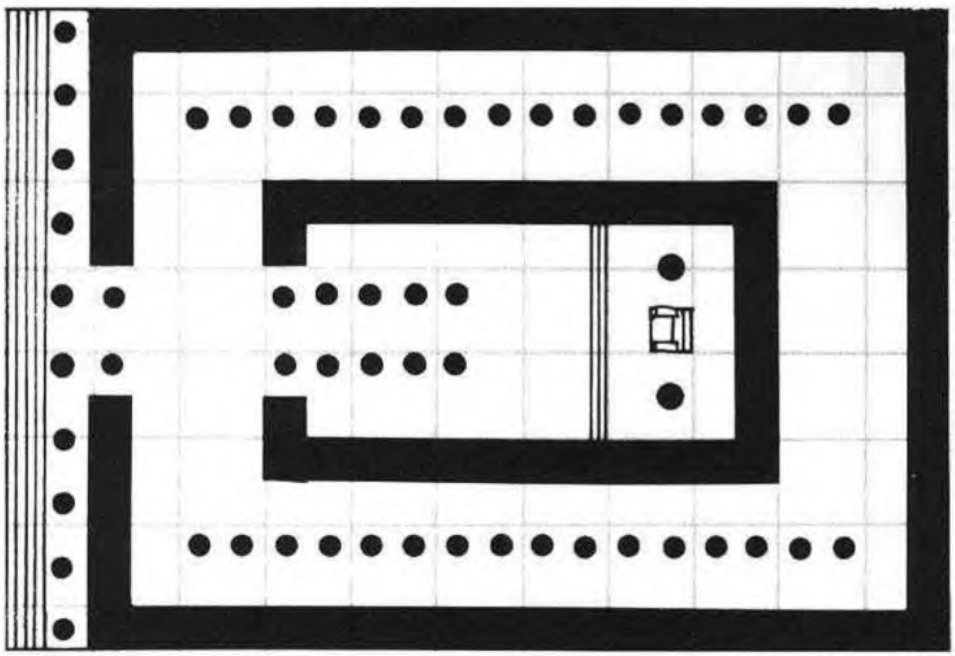
The characters have walked straight into the titan's own dreams. Andromidus the Titan shares many of the powers of the greater titans such as Kronos and Oceanus, although his alignment is neutral good. He also has the ability to cast illusions of such high quality that they appear, for nearly all investigation, to be real. Few victims of Andromidus' illusions have any chance at all of disbelieving them unless they possess intelligence scores of 19 or better. Those with a 19 intelligence have a −4 saving throw to the chances of disbelieving the illusions, but this may be attempted only once per turn; those with a 20-23 intelligence gain a regular saving throw vs. spells to disbelieve whenever they attempt to do so. Beings with intelligences of 24 or better are immune to the effects of the illusions. These scores apply regardless of the level of the illusion/phantasm spell Andromidus uses.

A being with a percentage magical resistance also has a chance of being unaffected by these illusions. If the magical resistance roll fails against 25th-level magic, the being is affected by the illusions as if they were real. In any case, if a being is *not* affected by an illusion, it still perceives the illusion as a solid, real-looking object — but it cannot be harmed by the illusion.

While Andromidus sleeps, his innate powers of illusion continue to operate, but they are controlled by his subconscious mind. The illusions then take on a dreamlike quality and appearance. When the party enters the titan's temple, it is engulfed in the titan's dream-fostered illusions, signified by the gray mist. The dream is a jumbled arrangement of three stories that have been on the titan's mind. The player characters can be likened to members of an audience who accidentally wandered on stage and now take part in a play they came to see — but from which they cannot now escape!

This adventure is an anachronistic situation in which literally *anything* can happen, since it takes place in the titan's dreams. Different historical and fantastic periods are jumbled together, representing some of the places the titan has visited and the tales that he has heard. Because Andromidus has an exceptionally keen mind and is highly observant, the illusions within these dreams are quite exacting in detail — "real" in almost every sense of the word.

TEMPLE OF THE TITAN ANDROMIDUS



1 square = 100'

n

The overall design of this adventure can be described as three, five-act plays (actually dreams) running continuously and simultaneously. The party enters one of the 15 acts at random, as determined below; the scene will already be in progress. The party has to accomplish a good-aligned task in each act to successfully complete that act. Completing an act resolves a conflict in the titan's mind, allowing him to go on to other topics (i.e., other acts).

The task required could be as simple as praying for the hero of the play, or as complex and dangerous as defeating a devil. If the party is at a loss for what action to take, the DM may gently hint at several possible good-aligned actions, taken from the suggested tasks listed for each act, or he may suggest any other actions which seem appropriate. Though characters may choose from a variety of tasks in order to complete an act and leave it, only *good* resolutions prevent the act from recurring later. The intent of a good action should be to help the hero of the act in his quest. The DM should avoid telling the players outright what the characters are expected to do; room should be left for creativity and personal initiative.

All of the "sets" for each act of a dream are limited in size, focusing on a particular area were the action takes place. Each set is surrounded by the drifting gray fog that brought the characters into the dream world. If a character tries to leave a scene without interacting with it, he simply passes into the fog and reenters the same set by walking out of the fog from a different place (as chosen by the DM). Nonliving objects cast or fired into the fog simply disappear. This situation continues until the scene resolves in some manner, good or bad. It should be noted here that the completion of certain scenes may call for insight and quick minds. The use of weapons at these times may be detrimental to the party and their NPC followers.

If the party has taken the correct action (i.e., accomplished a task in a good manner), then that act is successfully resolved and is crossed off the Tracking Chart. The characters do not enter that act again. Should their actions be incorrect (evil or inadequate) but still sufficient to affect the scene, the characters may exit that act. However, the party could reenter the same act in the future. Upon reentry, the act will be at the same point as it was when the party originally entered it. Thus, a party could end up fighting the same monsters over and over again.

Once player characters have affected the scene in some way, the DM may have them continue in that act or allow them to leave (and enter a new act). If the act ends, the party becomes engulfed in the gray mist again, watching the set and its people fade out around them, and the DM randomly rolls for a new act. The party members may also exit an act on their own by simply walking into the mist — and into a new set.

To escape the dream world and complete the adventure, the party must successfully resolve five acts in any one dream-play (see the section below on variations). It is important that the DM keep close watch on all aspects of the scenario because the action does not flow smoothly from one scene to the other. The Tracking Chart is provided to assist the DM in this effort and may be used for other notes as well.

To determine which play and act the party enters, the DM rolls 1d6 to find the play (1,2 = Dream #1, 3,4 = Dream #2, etc.) and a 1d6 (ignore rolls of 6) to find the act; see the Tracking Chart. If the party has previously resolved the new act indicated, the dice are rolled again.

The same five sets are used in all plays. Each act uses a different set, but the sets won't appear in the same order for each dream-play. The details of each set have been deliberately left sparse to allow each DM to put his personal touches on the layout. The five sets are:

SET A: A forest clearing with five trees and three rocks

SET B: A section of underground passage with doors and chambers (the doors can be ordinary, secret, or concealed as the DM wishes)

SET C: An open section of ground covered in grass or sand

SET D: A long, twisting cave with rough walls and chambers

SET E: A free-standing, single-story building with three rooms

All magical and nonmagical healing methods operate normally. Also, the gray mist has healing powers, curing 1-8 hp damage every time the party passes into a new act. Characters who have been killed appear quite dead — but each of them must make a system-shock roll upon the completion of an act. Characters failing this roll actually die and do not reappear in the dream; those passing the roll reappear in the party whole and well at the start of the act following the one in which they were killed. This is a function of the titan's peculiar dream powers.

Concluding the Quest

When the party exits the dream, Andromidus awakens, rested and in good humor. If the party asks a favor of him, he then does his best to accommodate them. In response to questions about King Aquinus's dilemma, the titan says, in a voice of soft thunder:

"The plumage of the erne is finer than of the vulture. The erne prevails as the winter passes, and his lofty see embraces the greater and lesser. The lesser joins the greater, and the greater becomes all."

This means the character (plumage) of the doge's son (erne, a sea eagle) is better than the old doge (vulture) and better than had been reported to the king. The doge is ill and will soon die. The land Talonbrook will rule (his lofty see) will cover Falaigrea (the greater) and Greamarie (the lesser). Greamarie will become rich and peaceful, being no longer at war (greater), and the good life of Falaigrea will be shared (becomes) by everyone (all) in the kingdom.

The party can accumulate experience points for monsters encountered and deeds done as the DM sees fit. If a party successfully resolves an act, each member should be given 500 bonus xp. Exceptionally creative resolutions to acts may garner added experience of up to 500 xp per character, as the DM desires. These points are applied to the characters after the entire adventure has ended.

Any treasure (gold, gems, etc.) found may be taken with the party if it is kept on the characters' persons when they exit the dream. This is a function of Andromidus' ability to transmute and create substances with his magical powers. Any treasure stored or left behind is lost when the party changes acts. Once the party leaves an act, that act reverts to its original scene (which does not include any altered conditions). Magical items encountered on a dream set cannot be taken out of the dream. Gold-based experience points may only be granted for treasure taken out of the dream.

TRACKING CHART

	Dream #1 Helaminus and the Cyclops	Dream #2 The Squirehood of Sir Staghart	Dream #3 King Clem and the Dragon
ACT I	Set E	Set D	Set B
ACT II	Set B	Set E	Set C
ACT III	Set A	Set B	Set E
ACT IV	Set D	Set A	Set A
ACT V	Set C	Set C	Set D

Slain characters will be found laying at the feet of their companions at the end of the dream adventure — unmarked, but truly dead. Slain characters may be *raised* or *resurrected* normally. Andromidus will have at least one *raise dead* spell on hand if a player character is slain (having foreseen that this would happen), and will use it if asked.

Nonliving items which were brought into the dream by the characters and later hurled into the gray fog (or left behind when the characters changed acts) generally disappear. Andromidus unconsciously transmutes these into vapor. Magical items saves vs *disintegration*; nonmagical items gain no saving throw against this effect. Items that save may be found scattered about the temple floor after the dream ends.

Variations on the Theme

This module lends itself to many variations in play and rules. Here are several, although each DM can put his own twists into the adventure.

1. Each dream-play may be run separately, with the acts coming in order or at random. This makes for a shorter game.

2. It may be ruled that a party may not exit the dream unless it is in an Act-V set. These games usually run longer than others.

3. A rule can be made so an act cannot be successfully completed unless it is done in order by play (i.e., Dream #2: Act I, Act II, etc.). This, too, makes the game run much longer than usual.

4. If some members of a party enter the mist after having taken sufficient action to justify a change of acts, those members may be put into a new random act while the remainder of the party stays in the original act. Those left behind enter a different random act when they enter the mist. It is conceivable that the party members could be stretched out across the entire dream, with each member acting independently. This both lengthens and complicates the adventure, but it can be quite challenging if everyone gets a chance to perform without a lot of waiting.

5. Three suggested tasks are provided for each scene: tasks a, b, and c. The DM may note that only the performance of one specific task allows the characters to leave a certain act. This can be challenging but frustrating. It is usually best to give the party some latitude in resolving an act, using the DM's best judgment as to whether the act was resolved successfully.

The Titan Andromidus

Andromidus is a lesser titan, but is powerful even in comparison to the major and elder beings of his mighty race. Those who revere him call him the Titan of Inspired Vision, Lord of Reality, but he has no clerical priesthood and is not worshiped as a god; instead, he is honored for his wisdom and foresight. His statistics follow.

ARMOR CLASS: *−2*
MOVE: *15"*
HIT POINTS: *250*
NO. OF ATTACKS: *2 (fists)*
DAMAGE/ATTACK: *10-40*
SPECIAL ATTACK: *Special illusions*
SPECIAL DEFENSE: *Nil*
MAGIC RESISTANCE: *50%*
SIZE: *L (50')*
ALIGNMENT: *Neutral good*
PLANE: *Olympus*
CLERIC/DRUID: *10th level in each*
FIGHTER: *15th-level fighter*
MAGIC-USER/ILLUSIONIST: *25th level in each*
THIEF/ASSASSIN: *Nil*
MONK/BARD: *Nil*
PSIONIC ABILITY: *V*

S: *25*	I: *24*	W: *24*
D: *19*	C: *20*	CH: *23*

Andromidus is a protégé of Prometheus. He spends most of his time on Olympus, but travels to one or more of his temples on the Prime Material Plane for several weeks around the summer and winter solstices. He is genuinely interested in humanity and its problems, but often in a remote sort of way. He is old beyond belief and extremely wise, but appears youthful and is quite charismatic.

Andromidus has the power to see into the future. He used this ability during the Revolt of the Gods to discover who would win. He supported the Gods and was spared the fate of his fellow evil titans. While on the Prime Material Plane, he serves as an oracle for those who come to his temples inquiring after their fate.

He can cast very powerful illusions at will. Most mortals have no chance to disbelieve these illusions and cannot distinguish them from reality. Folklore attributes many unexplained events and strange visions to Andromidus' illusions. In combat, Andromidus uses

his illusions to turn away any threat. If the illusions fail, he strikes with his fists. Occasionally, he entertains the Gods on Olympus by casting illusions on them which simulate the feelings of mortal men.

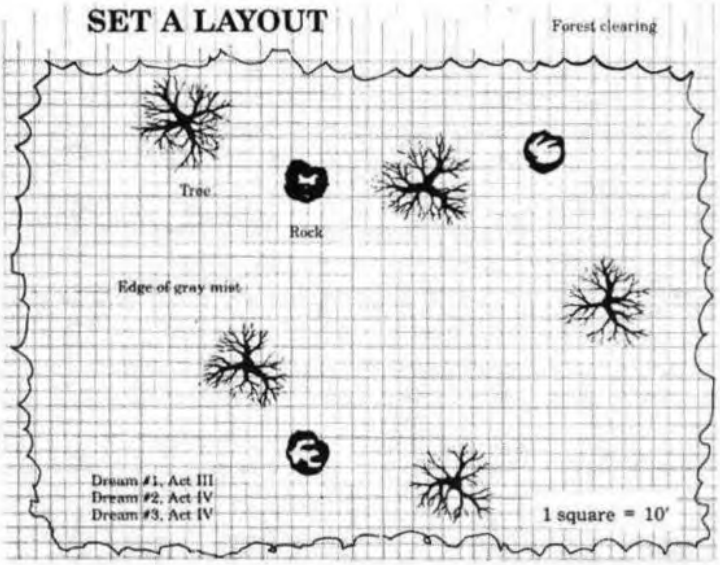
Andromidus cannot create mortal men from clay as Prometheus does, but he can transmute any nonliving substance found on the Prime Material Plane. These transmutations are permanent as long as the items remain on the Prime Material Plane. Turning a gold earring into a pebble, for example, would be quite easy for him to do, as would be the reverse act. Up to 1,000 gp weight of material may be transmuted per day, but he refuses to use this power for the sake of anyone's personal gain (though his dreaming subconscious creates situations in which this is not so). Magical items cannot be so created (though his illusions may make items *appear* to be magical).

The Dream-Plays

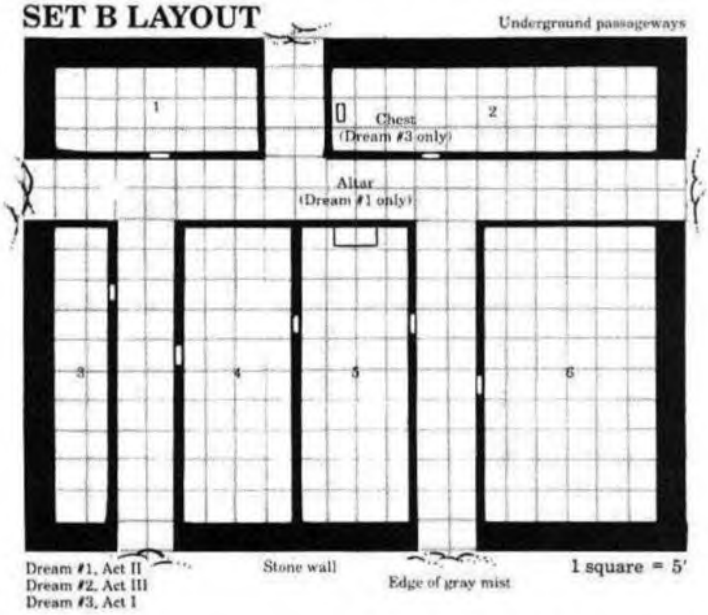
Three dream-plays are described below. The background section is information that may be gained either by conversing with NPCs in the titan's dreams or presented as a ghostly "voice over" as each scene begins. In the latter case, the information may be paraphrased by the DM as desired.

Specific monetary treasures are not given, so that the DM may generate them for each act of a dream-play as he or she sees fit. Note that "magical" items encountered in the dream cannot be taken out of the dream, and that such items are not truly magical. It is suggested that no more than 2,000-5,000 gp of treasure per character be encountered throughout the entire dream sequence.

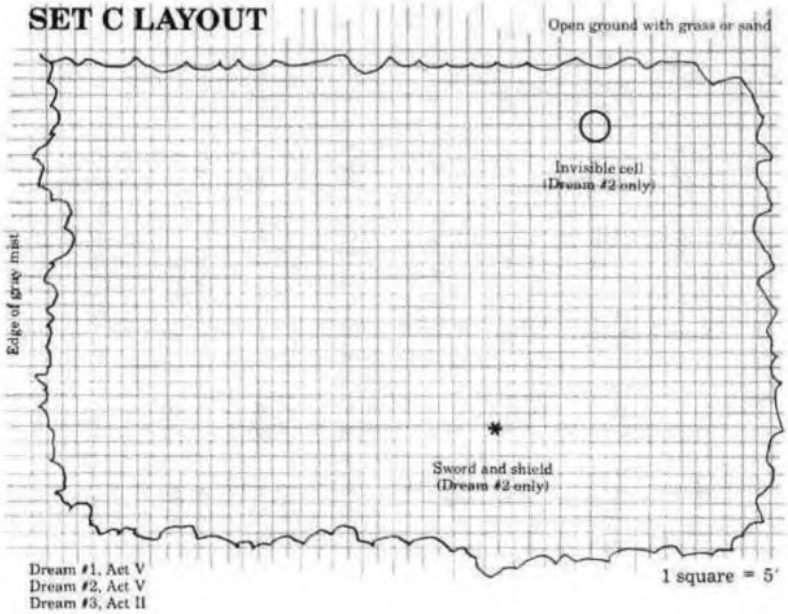
SET A LAYOUT



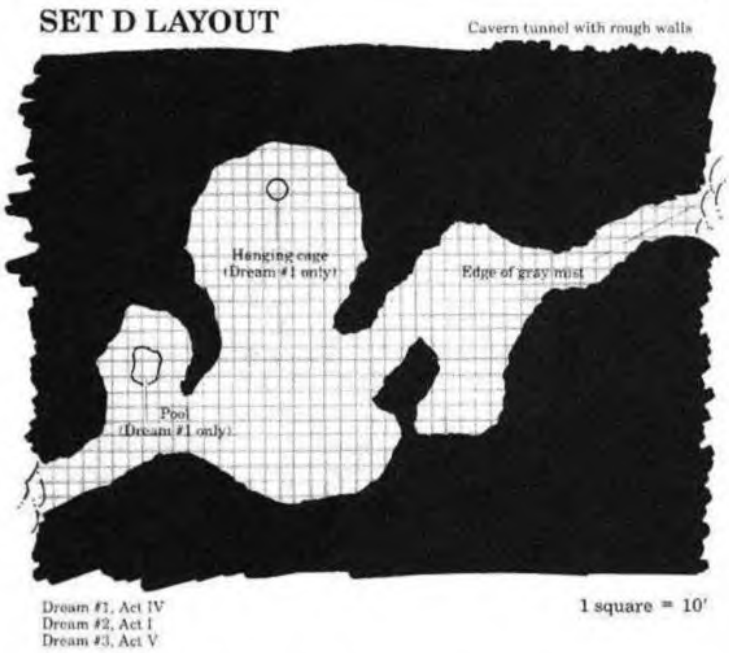
SET B LAYOUT



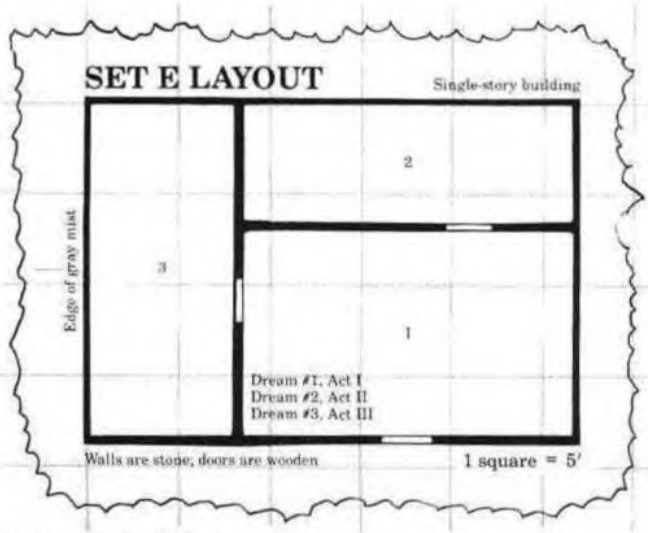
SET C LAYOUT



SET D LAYOUT



SET E LAYOUT



Dream #1: Helaminus and the Cyclops

Background: Helaminus is a wealthy young merchant living at the coastal city of Actinophon. During the last year, all his ships returned safely from their voyages. Helaminus' wealth increased greatly. However, while busy with plans for his impending wedding to the maiden Dalpha, he failed to sacrifice to Poseidon for his good fortune. This oversight enraged Poseidon, who vowed revenge on Helaminus.

Note: This dream uses traditional Greek myth as its basis.

Act I: Set E

A crowd has gathered outside the house of Helaminus. News has arrived that Poseidon has taken Dalpha and placed her in the cave of a cyclops which lives on a distant island. Hearing this, Helaminus is undone; in his despair, he pleads to the goddess Aphrodite to help him regain his love.

The party arrives outside the house in the midst of the crowd. If they ask anyone for information, they learn of Helaminus and his problems. Helaminus may be found inside the house with his manservant. The manservant answers the door and tries to dissuade the party from bothering Helaminus in his hour of grief.

Tasks:

A. The party may pray to Aphrodite or to one of their own gods to intercede on Helaminus' behalf.

B. The party may volunteer to go on a quest to recover Dalpha.

C. The crowd is unruly, and some bullies throw stones at the house. The party may restore order.

Act II: Set B

Helaminus, while in deep prayer and sacrifice in a room under the Temple of Aphrodite, sees the goddess in a vision. She tells him she will try to convince Poseidon to release Dalpha, but he is known to be stubborn and may be intractable even to her charms. To aid Helaminus in regaining his love, Aphrodite gives him a magic sword that is most powerful against giants like the cyclops.

The party arrives in the tunnels under the temple. The door to room #5 is open and they can see Helaminus in prayer. Between the party and Helaminus is a vile woman with snakes for hair. Helaminus is unaware of her, having his back turned to face the altar. The woman is a medusa who is intent on making Helaminus her next victim. The faint image of the goddess Aphrodite is visible above the altar.

Tasks:

A. The party may keep Helaminus safe and undisturbed while in prayer.

B. The party may warn Helaminus of the danger he is in and aid him in defeating the medusa. He will already have his magical sword (a *short sword +2, giant slayer*, which does triple damage against all cyclopses).

C. The party may kill the medusa without the aid of Helaminus.

Act III: Set A

After a long and perilous sea voyage, Helaminus reaches the island where Dalpha is imprisoned. In a small clearing away from the beach, he encounters the Black Sorceress, Circe (*Legends and Lore* volume, page 61). She is preparing to turn Helaminus into a pig with a *polymorph other* spell.

The party arrives at the edge of the clearing and sees Circe and Helaminus talking. When he refuses her advances, Circe attacks.

Tasks:

A. The party may distract Circe and allow Helaminus to proceed safely to the cyclops's cave.

B. One member of the party may voluntarily place himself in such a position that Circe opts to turn him, and not Helaminus, into a pig.

C. The party may attack and kill Circe. If she escapes alive, the party will have failed to complete the scene even if Helaminus escapes. (Note that killing the *real* Circe, who is almost immortal, might prove impossible. In the dream, this is not necessarily so.)

Act IV: Set D

Helaminus reaches the cave and finds the cyclops. They fight, but during the battle Helaminus' sword is knocked from his hand and falls into a deep pool of water nearby. The cyclops quickly snatches Helaminus up and puts him in a small cage suspended from the cave's ceiling.

The party arrives at the end of the cave where the deep pool is located. The cyclops is elsewhere in the cave and cannot hear them. They can see Helaminus hanging in his cage 20' above the cavern floor. There are two ogres splashing in the pool, apparently looking for something. Torches on the walls grant light to the scene.

Tasks:

A. The characters may locate and recover the magic sword after slaying or driving off the ogres. They are to leave the sword where Helaminus can get it after he escapes.

B. The party may attack the ogres and defeat them, but not necessarily recover the magic sword.

C. The party may recover the magic sword without engaging the ogres or doing battle with them.

Note that the party need not help Helaminus escape from his cage. He wishes only to see the sword — his only chance of successfully fighting the cyclops — recovered. The party need also not go after the cyclops (an impossible task anyway, given the circumstances of the dream world). If the party frees Helaminus, performing well otherwise, the act is resolved, but Act V continues as noted.

Act V: Set C

Having failed with Poseidon, Aphrodite appears to Helaminus in his cage. She makes the cyclops believe Helaminus has escaped by casting an illusion over the cage itself. The cyclops opens the cage and then leaves in search of the prisoner. Helaminus is freed and frees Dalpha, who was being kept in a similar cage. Helaminus finds his sword on the way out of the cave as they escape. They meet the cyclops on the open ground outside. With no way to avoid the cyclops, Helaminus is forced to fight.

The party arrives to see Helaminus battling the cyclops. At the same time, a band of bugbears also arrives. Helaminus can defeat the cyclops or the bugbears if left alone, but if the bugbears and the cyclops join together, he will be killed. The bugbears are also threatening Dalpha, who is trying to hide. If unopposed, the bugbears and cyclops will steal her away and subject her to a horrible fate.

If this act is resolved, the party watches as Helaminus and his bride-to-be sail off into the sunset on a waiting ship.

Tasks:

A. The party may defeat the bugbears and defend Dalpha. Helaminus may be left alone to slay the cyclops himself.

B. The party may fight the cyclops and the bugbears, allowing Helaminus and Dalpha to escape.

C. The party may attack the cyclops, allowing Helaminus to defend Dalpha and defeat the bugbears himself.

NPC Statistics

Crowd citizens: AC 10; MV 12"; zero level; hp 3 ea.; #AT Nil (unarmed); AL N

Manservant: AC 10; MV 12"; zero level; 7 hp; #AT 1; Dmg by weapon type; statistics not exceptional; AL CG; dagger (hidden in robe)

6 Bullies: AC 8; MV 12"; F1; hp 6, 6, 5, 5, 4, 4; #AT 1; Dmg by weapon type; AL NE; all possess leather armor and clubs

Helaminus: AC 6; MV 12"; F4; hp 28; #AT 1; Dmg by weapon type; all statistics (S,I,W,D,C,Ch) 16; AL CG; *short sword +2, giant slayer* (see Task B, Act II, Dream #1), leather armor

Aphrodite: No statistics necessary; she does not become involved in the action and cannot be harmed.

Medusa: AC 5; MV 9"; HD 6; hp 40; #AT 1; Dmg 1-4 plus special; SA petrifying gaze (30' range), poisonous bite (1' range); AL LE

Circe: AC 7; MV 12"; C15/MU9/I9; hp 51; #AT 1; Dmg by weapon type; S 10, I 17, W 9, D 17, C 18, Ch 18; AL CE; *dagger +4* under black gown; spells chosen by DM (but must include *polymorph other*; will not flee melee, instead using spell attacks over physical combat to fight to the death

Cyclops, lesser: AC 2; MV 15"; HD 13; hp 65; #AT 1; Dmg 6-36; SA hurls rocks for 4-40 hp damage at 500 yards range; AL CE; 20' tall; described in *Legends & Lore*, page 62

Dalpha: AC 10; MV 12"; zero level; hp 6; #AT Nil (unarmed); statistics not exceptional; AL CG

8 Bugbears: AC 5; MV 9"; HD 3 + 1; hp 22, 21, 20, 19, 18, 16, 15, 15; #AT 1; Dmg by weapon type; SA surprise on 1-3, throw weapons 40 yards; AL CE

Dream #2: The Squirehood of Sir Staghart

Background: Squire Staghart is bound to a great but conceited paladin named Sir Bombast. Bombast hears of a cave in which devils abound. Feeling himself alone worthy enough to defeat such hordes, he seeks out the cave and takes on the devils, assisted only by his squire.

Note: This dream mixes elements of medieval myth and Viking legend.

Act I: Set D

Sir Bombast is badly wounded but fighting bravely; lesser devils, all barbeds, are falling before his sword. Suddenly, a huge barbed devil (the only survivor) appears behind him and, with a mighty blow, kills Bombast. When the squire moves to defend his master, the huge barbed devil strikes him in the chest with its tail. The squire falls and is left for dead.

The party arrives just before Bombast is slain and cannot reach Staghart before he is struck by the barbed devil.

Tasks:

A. The party may interrupt and drive off the barbed devil before it can deliver a fatal second blow to Staghart.

B. The party may save Staghart by defeating the barbed devil or removing the squire's body from the cave.

C. The party may pray to a good-aligned deity to protect Staghart (if done, this action automatically succeeds).

Act II: Set E

Staghart has enough strength left to crawl out of the cave, and he is soon found by an old man. The man takes him to a small cabin nearby and tends to Staghart's wounds. While the boy is recovering, the old man tells how he was once a paladin himself. He served Forseti (the Norse god of justice). When confronted in battle by a band of demons, the old man fled, leaving his fellow paladins and followers to fight alone. For this act, his paladinhood was lost. The old man shows the squire the *long sword +5, holy avenger* and *medium shield +4* which he used in his younger days and has kept all this time.

The party arrives as the old man carries Staghart into his cabin.

Tasks:

A. The party may heal Staghart. The old man has no potions or spells to heal the squire, and the boy will die soon without aid. Staghart must be well before the old man will show him (and the party) the *long sword +5, holy avenger* and *medium shield +4*.

Note: If the party healed Staghart in Act I, Dream #2, that healing was for that act only. In this act, the squire exhibits the original wounds he received from the barbed devil.

B. The old man is very poor and hungry. The party may provide food and drink to the old man and Staghart, or the squire will not recover from his wounds. See the note in Task A.

C. The party may try to convince the old man to atone for his past dishonor.

Act III: Set B

Healed, Staghart has heard from the old man of the whereabouts of the barbed devil that slew Sir Bombast. He asks the old man to take up his weapons and fight the devil. The old man is afraid and won't go. Later, when the old man is out, the squire steals the magical sword and shield and makes his way to the ruins of an old city where he meets the barbed devil. In the battle, the grinning barbed devil casts a *hold person* spell on the squire. It then transports the hapless boy to a vacant spot on one of the outer planes and imprisons him

in an invisible cell.

The party watches the initial part of the above scene and arrives on the set as Staghart starts to charge the barbed devil.

Tasks:

A. The party may stop Staghart from attacking the barbed devil, who is much too powerful for the squire.

B. The party may help Staghart fight the barbed devil.

C. The party may stop the barbed devil from casting *hold person* and *teleport* spells and thus transporting Staghart to the Nine Hells.

Act IV: Set A

When the old man returns, he finds Staghart and his weapons gone. He goes in search of them. Eventually, he comes to the site of the last battle of his fellow paladins. Their rusted armor, broken weapons, and bleached bones are all about. Falling down and weeping, he repents of his life of fear and cowardice, calling out to Forseti.

Hearing a sound, the old man looks up and sees, standing over him, a young blonde woman dressed in leather armor, carrying a spear and sword. The Valkyrie solemnly tells the old man that she came for him during the battle of the paladins and demons, but he was not there. Bemoaning his life, the old man begs forgiveness. The Valkyrie says atonement is possible, but not easy. He says he will do anything. She puts forth her spear and creates a vision of Staghart trapped in the Nine Hells, and tells the old man that the boy must be saved so the lad may fulfill his destiny as one of the greatest paladins of all time. The old man agrees to save the lad. With a wave of her hand, she transports the man to where the boy is imprisoned.

The party watches the above, but arrives late in the scene and sees the Valkyrie wave her hand; the old man disappears. The Valkyrie then turns to the party and lowers her spear in a defensive posture. She is not smiling.

Tasks:

A. The party may kneel before the Valkyrie; she sees any other action as a sign of disrespect and will attack. She fights until she has lost 50% of her hit points, at which point she returns to Valhalla. If engaged in combat, she does

nothing to assist anyone in the party.

B. The party may speak with the Valkyrie in a respectful tone and ask to go with the old man to help him save Squire Staghart. The Valkyrie will be impressed and will wave the party on into the next act of the dream.

C. The party may offer gifts to the Valkyrie as an inducement for her good favor or assistance. If the gifts are poor or inappropriate (as the DM decides), or if she is attacked, she departs.

Act V: Set C

The old man appears in an open area covered with red sand. At the far end of the area, he sees Staghart in his invisible cell. To the other side, the old man sees his *holy sword* and *shield +4* on the ground. There are a number of barbed devils in this area (see NPC statistics), and they attack him immediately. He fights his way to his weapons; near death when he reaches them, he grasps the *holy sword* and is healed. Strangely, he takes on the protective aura of a paladin. Fighting his way to the cell, he takes much damage but still manages to smash the cell open with the sword. At that moment, the huge barbed devil that killed Sir Bombast appears and attacks him from behind, delivering a fatal blow. In a dying effort, the old man wheels around and kills the barbed devil with a mighty sword thrust. The remaining devils flee. With his last breath, the old man tells the squire of his destiny and wills him the *holy avenger* and the *shield +4*. The Valkyrie arrives to take the old man with her and returns the squire to the world of men.

The party arrives soon after the old man does, but before he reaches his sword and shield.

Tasks:

A. The party may fight alongside the old man and assure the successful rescue of Staghart.

B. The old man is struck down by devils before he reaches his weapons. The party may get him to his weapons or get his weapons to him.

C. The old man is struck down by devils before he can reach his weapons. The party may protect the old man from further harm and continue the rescue without him. If Staghart is freed from his cell, the old man rises and take up his weapons, attacking the huge barbed devil when it appears.

NPC Statistics

Bombast: Statistics unnecessary, as he is slain before interacting with group and cannot be *raised*

Staghart: AC 2; MV 9″; special class (see below); hp 8; #AT 1; Dmg by weapon type; all statistics (S,I,W,D,C,Ch 17; AL LG; see weapon and shield statistics in Act II, Dream #2; chain mail armor; Staghart is a 0-level Horseman, as per the cavalier class in *Unearthed Arcana*, with no special abilities save from his high ability scores

Barbed devil: AC 0; MV 12″; HD 8; hp 45; #AT 3; Dmg 2-8/2-8/3-12; SA touch causes *fear* (save vs. wands), cast following spells (one per round) at will: *hold person, produce flame, pyrotechnics*; SD immune to fire, half damage from cold and gas magic, *teleportation*, never surprised; MR 35%; AL LE; note that other powers normally possessed by this type of devil are not used by the dream version; also note that the final battle between this barbed devil and the old man should not be played out by die rolls, instead being resolved as noted in Act V

Old Man: AC 5; MV 9"; F8 (P8 at end); hp 50; #AT 3/2; Dmg by weapon type; Ch 17, all other statistics 16; AL LG; see weapon and shield statistics in Act II, Dream #2; ring mail armor; the old man becomes a full paladin in Act V and becomes immune to *fear* again

Valkyrie: AC −2; MV 15"; F15; hp 100; #AT 2; Dmg by weapon type; SD go *ethereal* (i.e., disappear from dream); all statistics (S,I,W,D,C,Ch) 18 for this adventure; MR 25%; AL CN; *spear +1*; described in *Legends & Lore*, page 109

Other devils: Use barbed devil statistics, noting that the barbed devil that killed Sir Bombast is particularly large and distinctive; other devils have 20 hp each, and no more than one extra devil per player character (excluding the big devil) should be added to Act V

Dream #3: King Clem and the Dragon

Background: A dimwitted boy named Clem finds the ruins of a castle. Inside, he discovers a chest containing rusty armor, a shiny sword, and a helmet with a piece of parchment inside it. The parchment reads: "Who would don this cockscomb of time and space speak wisely, for what thou wouldst be shall be." To the boy, it seemed the helmet would make him wise, which was something he wanted very much. The helmet is really a *helmet of space and time transport* and sends its wearer to any time or place desired.

Note: This dream is drawn from the realm of pure fairy tale.

Act I: Set B

Clem is very busy examining the things he has found in the chest and trying to read the parchment. He puts on the armor and helmet, then straps the shiny sword around his waist. Imagining himself a great knight of old, he says; "Come, ye brave knights; let us seek out the foul dragon and slay him!" Clem is then transported across time and space to where dragons are found.

The party arrives as Clem is putting on his armor. The sight of the party gives Clem the idea he can be the king and the party can play his knights. His intent is to play a game among the castle ruins for an afternoon, but the helmet changes all that.

Tasks:

A. The party may agree to go with Clem, who is pretending to be the king

on a dragon hunt. When Clem disappears, the party stays behind.

B. The party may try to get the magic helmet and sword from Clem to stop him from hurting himself by playing with powerful things he knows nothing about. The party is left behind when Clem disappears to escape them.

C. The party may pay no attention to the pleas to play his game, no matter how persistent Clem is. The party is left behind when Clem *teleports* outs.

Act II: Set C

King Clem appears amidst a crowd of people who are running hither and yon in a turmoil about a dragon. Clem is at first confused about how he got to this place, but soon sees these events as a grand game and decides to play along. He announces that he is King Clem of the Old Castle (the only name he could think of on short notice) and he has come to slay the dragon. The crowd tells him a dragon has captured the mayor's daughter, and a grand treasure has been promised to anyone who rescues her.

Then a band of ruffians shows up and picks a fight with the king. They want the reward for themselves and see king Clem as unwanted competition. A fight takes place; although King Clem bests the ruffians, he sustains a broken arm (not his sword arm).

The party watches the above and arrives soon after the fight breaks out.

Tasks:

A. The party may act as knights for King Clem and fight under his direction, no matter how strange and illogical that direction might be.

B. The party may remove Clem from danger and flee to safety with only minimum action.

C. The party may intercede and stop the fighting without the use of weapons, healing all injuries afterwards.

Act III: Set E

With his arm in a sling, King Clem proceeds on his search for the dragon. He comes upon a ramshackle little house in the wilderness. Still playing his grand game, he declares this house his keep and claims all lands as far as the eye can see. Entering the house, he finds a family of wereboars residing there. When the king informs them they are now his subjects and their home is his keep, they become hostile and attack him. He fights them off with the help of his *broad sword +1, +3 vs lycanthropes*, but sustains a severe bite that gives him lycanthropy.

The party arrives moments before the fight with the wereboars begins and may enter the house to see what is going on inside.

Tasks:

A. The party may help King Clem defeat the wereboars and cure his lycanthropy, if possible.

B. The party may remove Clem from danger and flee to safety with minimum action.

C. The party may intercede and stop the fighting without the use of weapons.

Act IV: Set A

King Clem, with his broken arm and tendency to turn into a boar, is still playing his game when he arrives at a mountain clearing. In the clearing are some huge oak trees where he sets to rest. A dryad lives in one of the oaks and casts a *charm* spell on the king. He is taken away by her. He will eventually escape and his helmet will return

him to the dragon hunt.

The party arrives as the king is spotted by the dryad, who is behind a tree and preparing to cast her spell over Clem. (She has seen very few men, so his low charisma doesn't bother her.) The characters cannot see the dryad when they enter the scene.

Tasks:

A. The party may break the dryad's spell or prevent the king from being taken away.

B. The party may attack the dryad's tree to divert her attention and save Clem. There are five trees in this scene (all oaks), and the party is not told which tree is hers.

C. A male party member with a charisma over 12 may make advances so the dryad will try to take him away instead of Clem.

Act V: Set D

King Clem finally comes to the dragon's cave. He enters and immediately challenges the dragon. The dragon comes out and joyfully hurries toward Clem to greet him. Clem, thinking this is an attack, charges — but trips and falls at the dragon's feet.

Instead of killing King Clem, the dragon — a brass one — helps him up and tells him how nice it is he came. Clem tells the dragon he has come to rescue the mayor's daughter. The dragon is overjoyed at this and tells how the daughter wandered into the cave one day after getting lost at a town picnic. The problem, the dragon says, is she won't leave. What is more, she throws tantrums that are destroying his cave and she is a monstrous nag.

The daughter comes in from an inner part of the cave, and Clem sees she is singularly unattractive and has a shrewish personality. The daughter quickly decides King Clem would make a perfect husband and starts to make plans for their wedding. Clem, on the other hand, feels this is not the happy ending he wants for his grand game and says: "I don't want to play this any more; I want to go home." The helmet takes over and Clem reappears in the ruins of the old castle. He hears his mother calling, so he quickly takes off his armor and helmet, and runs home with them — to play another day.

The party arrives as Clem trips and falls in front of the dragon.

Tasks:

A. The characters may try to defend Clem, but if they attack the dragon, it defends itself. If the dragon is killed, Clem won't want to go home; he will want to slay more dragons. Thus, this act will be incomplete and may randomly occur again.

B. The party may negotiate with the dragon for Clem's life. When the dragon is found to be friendly, Clem is disappointed and will want to find another dragon to fight. The party may convince Clem to end his quest and go home.

C. The party may negotiate with the dragon for Clem's life. When the dragon is found to be friendly, Clem is pleased at the happy ending. However, when he sees the mayor's daughter, he dislikes her greatly and wants to end his adventure and go home. The party may convince Clem that a marriage to the daughter of such a man as the mayor would be a very good thing no matter what she is like.

NPC Statistics

King Clem: AC 3; MV 6″; F1; hp 10; #AT 1; Dmg by weapon type; all statistics (S,I,W,D,C,Ch) 8; AL N; *long sword +1, +3 vs. lycanthropes*; special helm described in background to Dream #3

Crowd citizens: AC 10; MV 12″; zero level; hp 3 ea.; #AT Nil (unarmed); AL N

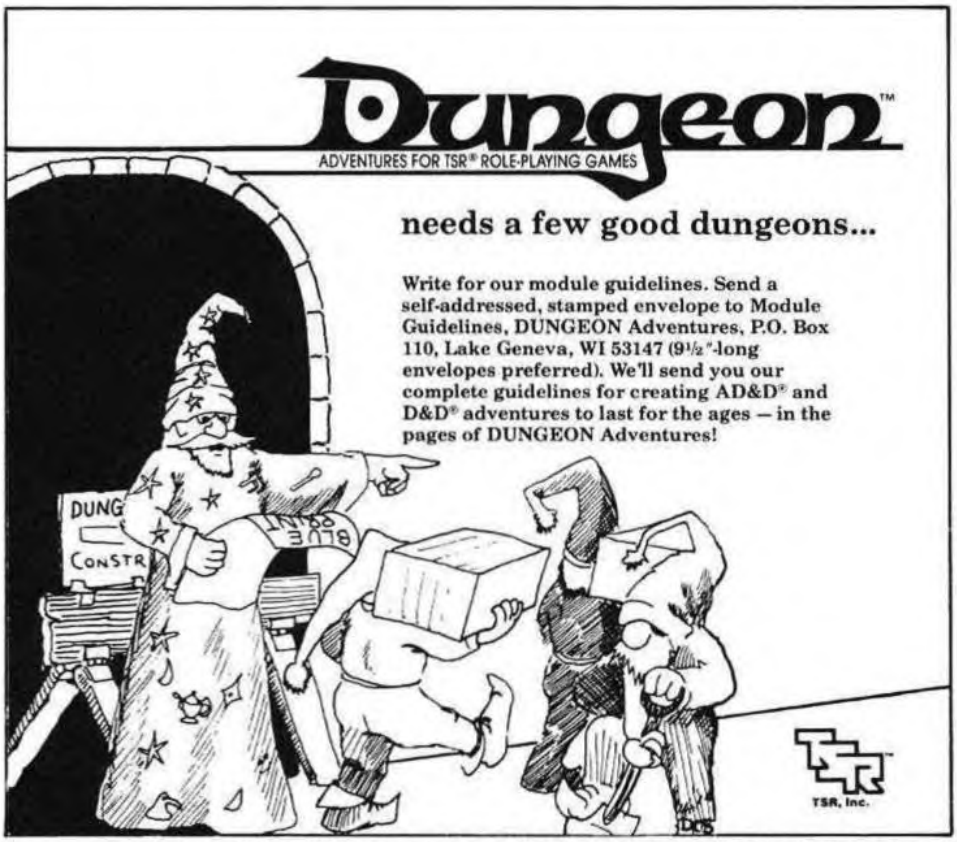
10 Ruffians: AC 8; MV 12″; F1; hp 6, 6, 5, 5, 4, 4, 4, 3, 3, 2; #AT 1; Dmg by weapon type; AL NE; all possess leather armor and clubs

4 Wereboars: AC 4; MV 12″; HD 5+2; hp, 40, 35, 26, 21; #AT 1; Dmg 2-12; SD struck only by silver or magical weaponry; AL N; note that lycanthropy cannot be transmitted to player characters in the dream

Dryad: AC 9; MV 12″; HD 2; hp 15; #AT 1; Dmg by weapon type; SA *charm person* three times per day (−3 to saving throw); SD *dimension door, plant door, speak with plants*; AL N; note that anyone captured by the dream-dryad is released at the conclusion of the act in which she appears

Brass dragon: AC 2; MV 12″/24″; HD 8; hp 32; #AT 3; Dmg 1-4/1-4/4-16; SA breathe *sleep* or *fear* gas (−2 on saving throws); SD detect hidden/invisible beings within 40 yards; AL CG; no spells

Daughter: AC 10; MV 12″; zero level; hp 4; #AT Nil (unarmed); statistics not exceptional; AL CN


Dungeon™
ADVENTURES FOR TSR® ROLE-PLAYING GAMES
needs a few good dungeons...
Write for our module guidelines. Send a self-addressed, stamped envelope to Module Guidelines, DUNGEON Adventures, P.O. Box 110, Lake Geneva, WI 53147 (9½"-long envelopes preferred). We'll send you our complete guidelines for creating AD&D® and D&D® adventures to last for the ages — in the pages of DUNGEON Adventures!
TSR, Inc.

DUNGEON, AD&D, D&D, TSR logo are trademarks of TSR Inc. Copyright © 1986 TSR Inc. All Rights Reserved.

IN THE DWARVEN KING'S COURT

BY WILLIE WALSH

The game is afoot in the royal palace

Artwork by Jim Holloway
Cartography by Diesel

A freelance writer and four-year gaming veteran, Willie Walsh is a resident of Dublin, Ireland. This module is based upon an adventure in his own campaign, and it is his first sale of gaming material.

This AD&D® game adventure is designed for a party of 3-6 characters of levels 3-5. The party should be largely composed of dwarves or beings friendly toward dwarves (stout halflings, humans, and gnomes in particular). Player characters should be predominantly good in alignment. Detective work is involved to a greater extent than is combat in this adventure.

For the Dungeon Master

This adventure is set in the relatively small dwarven kingdom of Fairgeld, which is ruled by a king and queen — Baradon the Wise and Isobella Ironfoot, respectively. These two dwarves govern a land whose people have felt the threat of war in recent times and which have striven to avoid this at almost any cost.

Its equally small neighbor, the dwarven kingdom of Jerad East (ruled by the dwarven lord Jeraldus Wormsbane), has grown more aggressive in its attempts to open markets for its iron ore. These moves have troubled the chambers of King Baradon and brought about a general air of uncertainty among his subjects. Fortunately, the wise Baradon has recently come up with a solution to the problem and has averted war with Jerad East by proposing a treaty: a pact of mutual nonaggression which promises trade and plenty for all in the near future.

The treaty, although a minuscule event in the world at large, presents a hopeful future for the two kingdoms, which have suffered in the past from their isolation and lack of an ally when the neighboring (and larger) states became belligerent, as happened only three years before. Each kingdom has promised to come to the other's aid if the need should arise. However, Fairgeld's populace, which is predominantly composed of hill dwarves, looks forward to the signing of the treaty with mixed feelings. Can Jerald East be trusted? Some human factions would prefer an alliance with a larger (human-governed) state, but most are satisfied with the current treaty.

As the day of the treaty signing draws nearer, Baradon and Jeraldus Worms-

bane have exchanged gifts, each honoring the other by his acceptance of his neighbor's token of good will. Baradon graciously accepted an expensive short sword, gilt-edged and jewel encrusted. In return, Jeraldus was pleased to receive a helm of great beauty and craftsmanship, set with tracery of silver and gold. (Neither king could afford to send magical items.) It was agreed that these honorable gifts should be displayed by the kings themselves in three weeks' time, on the occasion of the signing of the historic treaty.

It is understandable, then, that the theft of the ceremonial sword from Baradon's palace at Mount Diadem, in the very heart of the realm of Fairgeld, should be a matter for grave concern.

The fact is that the sword is not the first item to disappear from the palace in recent months, but it may well prove to be the most potentially disastrous. If King Baradon should arrive at the meeting without the sword, it means the end of any accord that the two kingdoms might have hoped to achieve. It is a matter of honor, of course, and explanations or excuses will not be accepted.

The Queen of Mount Diadem, Isobella Ironfoot, has managed to hush up the recent spate of thefts, preventing word from reaching those outside the confines of the palace and thus causing a scandal. Thanks to her, the more serious theft of the sword has gone unnoticed as well. A whiff of scandal now would certainly ruin the preparations for the treaty-day celebrations. In fact, the revelation of the identity of the thief who has wandered the palace for the last few months would have unimaginable repercussions. Isobella alone has discovered that the thief is none other than her husband — King Baradon!

Baradon's Ailment

The various skeletons in the collective cupboards of the Fairgeld royal family have made for some lively tales in the past, but none can rival the notoriety of the fourth Lord Under the Mountain, the infamous Sklabek the Grasping. (The present king is the eleventh in Fairgeld's dynasty.) This unpleasant king ruled for a period of 505 years, dying 1139 years ago.

Sklabek was miserly, bad mannered, and craved long life and happiness. Needless to say, he found little of the latter of his aspirations, but he did manage to achieve a much longer life than any of his predecessors by a method which has remained a mystery among his family to the present day. Long hours of discussion among the dwarves in an effort to discover his secret have always proved fruitless, for though Sklabek eventually died, he refused to divulge the cause of his longevity. A popular jest was that Sklabek had elven blood in him.

What actually happened was this. During Sklabek's reign, there lived a famous gypsy alchemist named Flavis, who, for his own part, had earned some notoriety among his people through the creation of some questionable potions. In any event, he was eventually banished from the presence of his family and came to the court of the dwarven king, who had an interest in finding the secret of eternal youth. The unfortunate gypsy soon fell foul of the unscrupulous Sklabek. The king employed Flavis in the task of finding the ingredients of a powerful *potion of longevity*. The method of its manufacture was crude and contained some items which were of doubtful origin, but it worked. The king lived a longer life than was his due, inflicting his grasping reach on his unwilling subjects for more years than was natural. Flavis, though, met with an untimely end in the secret dungeons of the king and was forgotten.

The dungeon cell and its hapless occupant were totally lost from the knowledge of the dwarves following the reforms after the death of Sklabek. To this day, the dwarves are unaware that the occasional spates of ill luck which seem to follow members of the royal family are connected with the hostile will of the ancient gypsy Flavis — for Flavis still lurks in the secret cell of his imprisonment as a haunt (*Monster Manual II*, page 74), patiently awaiting his final release. He used a *ring of wishes* on the day of his arrest to place a powerful curse on the family of the dwarven king, for as many generations as possible, and to make himself incapable of undoing the curse's power. Then Flavis hid the *ring*, with one *wish* left on it, before he was taken away and slain. The curse has lasted to the present day and has caused the recent upsets.

While the royal family and the kingdom have prospered since Sklabek's eventual death, each of the male members of the clan have fallen prey to some form of mental illness within years after coming to the throne of his ancestors. The dwarves know of no reason why this should be so; no cure has been found, but the peculiarities of certain members of the royal family have been discreetly hushed up. These peculiarities have usually been mild (as in the case of Khorzanoz II, who was deathly afraid of birds), and few outside the family circle were ever aware of them. Some, like Isobella, suspect a connection with the mysteriously long life of Sklabek, but no proof of this has yet been found. That the disabilities began after Sklabek's death is the only evidence Isobella has.

The curse has not been idle. Baradon has now developed a form of disorder that resembles a multiple personality — what is incorrectly referred to as schizophrenia in the *Dungeon Masters Guide* (page 83). In this condition, Baradon believes himself to be his imagined twin brother and rightful heir to the throne, Baradaar. (Baradon was actually an only child.) It is the secondary part of his personality, Baradaar, who steals items randomly from the palace, hiding both the items and himself in the dark recesses of the catacombs behind the throne room. These secret caves, hidden since the time of Sklabek, may be reached by a secret door in the rear of the very throne on which Baradon sits during the day. This door remained undetected by all but the king until now. Baradaar also uses a secret entrance to the caves from the king's private apartments, likewise dating from Sklabek's time. Those items which are not hidden by Baradaar are sold for eating money by the "poverty-stricken" pretender to the throne.

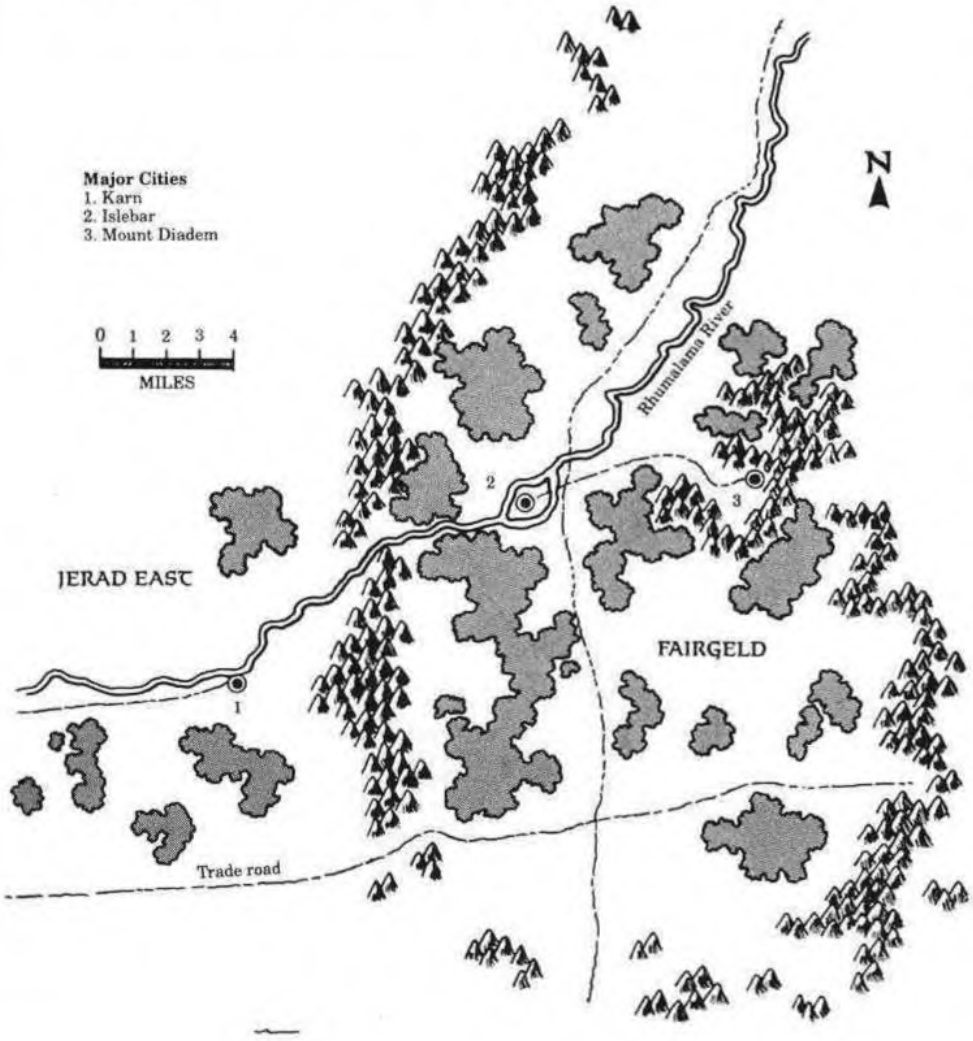
These are the facts behind the spate of thefts which have culminated in the disappearance of the ceremonial sword. But there are others at the court who are involved either directly or indirectly with the thefts. The list of suspects is given below.

The Court of the King

There are several important NPCs to meet at the court of the king. As one may see, things are a little more complicated than they are described above!

Much of the information below should not be given to the player-character investigators. Careful questioning and discrete listening will reveal the majority of it, save for the darkest secrets —

The Dwarven Realms of FAIRGELD and JERAD EAST



such as Tafra's identity, Snagrat's real mission, Fingal's money-making ventures, and so on — which require actual exploration and (perhaps) magical investigation to reveal.

Finally, though several of these NPCs carry weapons, the open display of weaponry other than daggers (save by the king, the Chief Executioner, or the guards) is frowned upon. Adventurers are not permitted to wear weaponry in the palace without the express permission of the king himself. If necessary, however, additional weaponry may be had for all NPCs from the dwarven guards and armories.

King Baradon the Wise, also known as **Prince Baradaar**: (statistics in parentheses are for Baradaar) AC 6; MV 6"; F9 (T1); hp 64; #AT 3/2 (1); Dmg by weapon type; S 17, I 15, W 18 (10), D 15, C 16, Ch 16 (11); AL NG (NE); (Baradaar's skills: pick pockets 30%, open locks 35%, find traps 35%, move silently 15%, hide in shadows 10%, hear noise 10%, climb walls 75%, read languages nil); *ring of protection +3*

Baradon usually wears plate mail armor in combat, with a battle axe as his preferred weapon. In daily affairs, he does not wear armor; neither will he wear it while in the guise of Baradaar. Generally well dressed, this virtue is reversed when his second personality comes to the fore and dresses in ragged clothing. Baradon wears two daggers under his robes, as does Baradaar.

With respect to personality, Baradon is kind and wise in dealing with his subjects, and he manages money with the care that made his family rich. It is not outside his experience to pay well for a service rendered, but it is certainly not his style to lavish gifts on a favorite.

This attitude changes when his Baradaar counterpart takes hold. This occurs infrequently, and it only happens at night. Baradaar is both petty and hateful, causing a dramatic drop in the king's charisma. Baradaar possesses the abilities of a 1st-level thief, brought on by the curse, and associates with but one other person, preferring to hide and plot his revenge on the king from the safety of the catacombs.

The person Baradaar deals with is Fingal Furfeet (see below), the halfling Court Jester, who has no reason to doubt that Baradaar is the person he claims to be (i.e., the upsurped and rightful king).

Queen Isobella Ironfoot: AC 7; MV 6"; F5; hp 44; #AT 1; Dmg by weapon type; S 16, I 17, W 15, D 17, C 15, Ch 14; AL LG; *dagger +1*

Concerned more with the welfare of the king's public image than any other interest, Isobella usually handles the wording of decrees and letters, being careful not to offend. This may, however, blind the unwary to the fact that she is a very stubborn and determined personality, and can resort to bribery or threats if the well-being of the king is being compromised. As such, she has managed to keep events at the palace under wraps until the present time, and she is convinced that she is the only person who knows that the king is the thief and is mentally ill. She learned of the king's condition when she was startled to see him stalk through the palace one might a month ago, whispering aloud and addressing himself as Baradaar. Repeated investigations have clarified the king's mental condition, but she has learned nothing else as yet.

Through her tireless work, Isobella has earned a good measure of respect for herself throughout Fairgeld. This can be a disadvantage, though, especially when strangers to Mount Diadem show less admiration for her than she is accustomed to receiving.

Given the choice, Isobella would prefer not to allow any outsiders to investigate the thefts, fearing their success in the venture and exposure of the king as being the culprit all along. With this in mind, the investigators will find the queen's attitude icy, to say the least. She does not hinder the characters in their search, but she has them watched continually by guards. Isobella knows nothing of Fingal's involvement with the king.

Fingal Furfeet (the Court Jester and secret thief): AC 8; MV 9"; T3; hp 15; #AT 1; Dmg by weapon type; S 14, I 13, W 10, D 16, C 15, Ch 16; AL N; pick pockets 45%, open locks 43%, find traps 35%, move silently 37%, hide in shadows 35%, hear noise 20%, climb walls 72%, read languages nil; dagger

Fingal seems to be a harmless character who serves only to make people laugh. As he was the only nondwarf at the palace, suspicion immediately fell on the halfling when items first began to disappear. However, it was soon pointed out that Fingal had not arrived at the court when the first of the thefts (see rumor #20, below) took place.

The truth is that the local Thieves' Guild heard news of strange events filtering out from the dwarf king's palace and sent Fingal along to investigate. Managing to be hired as the Court Jester six months ago, Fingal remained faithful to his guild at first. Then, one evening, he encountered the king's "twin brother" and was persuaded to help Baradaar sell off small items of value. In return, Fingal is to come into gold and power as soon as Baradaar takes his rightful place on the throne of his ancestors.

This deal allows Fingal to dispose of most of the smaller items already stolen by Baradaar, keeping the "deposed monarch" in food and clothing *and* making a tidy little profit as well. With this latter aim, Fingal has enlisted the help of the Royal Blacksmith to ship the stolen goods to a secret place in the woods from which they eventually come to the marketplace in the nearby city of Islebar.

Periodically, the jester/thief is obliged to send a note to his guildmaster, reporting on events and explaining the investigations he has carried out — which have been few indeed of on. To date, he has managed to keep his masters from asking too many questions,

although they are aware that goods of questionable origin appear from time to time in Islebar and that such goods come from Mount Diadem.

Understandably, if questioned about the thefts, Fingal denies all knowledge of them. He instead diverts attention from himself to the Royal Executioner, a strange and shadowy figure at Court, whom Fingal does not entirely trust.

Fingal does all he can to avoid direct combat, preferring to act silly (as everyone expects a jester to act) and keep his eyes open. He gets along well with most of the other dwarves in the palace and feels that his future is relatively secure — or at least it was until the investigators arrived. If he can harass the party in some suitable manner, he'll make the attempt.

Firesoot Ironfist (the Royal Blacksmith): AC 7; MV 6"; F3; hp 22; #AT 1; Dmg by weapon type; S 18(12), I 10, W 11, D 16, C 17, Ch 15; AL CN; usually unarmed

As a smith, Firesoot is well known and skillful enough to satisfy the needs of the miners and craftsmen of the king. Unfortunately, he has also become involved in the thieving troubles and is in league with Fingal Furfeet.

Although Firesoot is aware that the items he fences are stolen, he believes that the halfling is the culprit, and he knows nothing of Baradaar, the catacombs, or the king's ailment. He has a certain hidden admiration for the jester's prowess as a burglar, based on Fingal's apparent feat of stealing the ceremonial sword at a time when he was seen playing cards with three of the palace guards. Firesoot, however, has refused to have anything to do with selling the ceremonial sword.

Firesoot is careful to keep the small stolen items hidden in a cubbyhole in the floor of his room until it is safe to ship them to Furfeet's contact in the woods. For this, he receives one quarter of the cash that the goods fetch in the city. He thinks that Fingal gets the other three quarters, unaware that a further quarter of the money actually goes to the king (as Baradaar).

The smith is a rather gruff character, largely given to the dwarven ideals of hard work and skill at labor. If questioned about his whereabouts at the time of a theft, he can usually supply an

airtight alibi, with witnesses to prove it. If discovered as an accomplice, he will not give away the jester's involvement unless threatened with death.

Firesoot Ironfist has never met the king while the king was in his Baradaar phase, and he knows nothing of the king's ailment. He is careful not to cross Isobella and treats her with cautious respect.

Tafra the Assassin (the Court Executioner): AC 6; MV 6″; A8; hp 31; #AT 1; Dmg by weapon type; SA assassination; S 14, I 15, W 15, D 14, C 16, Ch 14; AL LE; pick pockets 55%, open locks 57%, find traps 60%, move silently 47%, hide in shadows 37%, hear noise 20%, climb walls 82%, read languages 25%; leather armor, *battle axe +2* (also serves as executioner's axe), *ring of protection +2*

This character is perhaps the nastiest-looking being residing at Mount Diadem. He dresses in sable and wears a face-covering hood. The name he answers to, Tafra, is an assumed one. Tafra has a strange way about him which unnerves those meeting him. As a result, the brooding figure of the king's executioner is seldom seen in conversation with any of the courtiers or staff. Tafra has never been particularly busy in his role as an executioner, but some say that's because he frightened away the criminals.

Being an executioner, it is hardly surprising that he is also an 8th-level assassin. In fact, he is currently taking a break from his career of carnage and has found temporary employment at Mount Diadem, where his true occupation has remained hidden from the dwarves. (Assassins are outlawed in Fairgeld.)

Tafra was recently given the honor of being entrusted with a ceremonial goblet by his guild, the Brotherhood of Butchers. Unfortunately, the goblet has secretly been added to the list of items which have mysteriously disappeared from the palace. It is now the task of the assassin to find this goblet with all due haste and to dispatch the miscreant. Tafra doesn't intend to fail in this task, since he will not be given the opportunity to fail at anything again should he return to the guild without the goblet. His Guildmaster was quite specific on that point.

The Court Executioner maintains a brooding and sinister air, accentuated by concern over the loss of the goblet. If questioned, he speaks little and says even less if asked what he thinks of Fingal Furfeet, the halfling Court Jester. The jester played a practical joke on the executioner a few days after the latter arrived at Mount Diadem, hurting Tafra's pride. The executioner is careful to draw suspicions to the halfling and is not above a few lies to make the suspicions stick. He has no plans to attack anyone directly (save for the goblet's thief). He keeps a measured distance from all other dwarves at Mount Diadem.

Snagrat Slimtongue (the Royal Advisor and Jeraldus's spy): AC 10; MV 6″; HD 1 ("zero-level"); hp 6; #AT 1; Dmg by weapon type; S 10, I 11, W 9, D 11, C 14, Ch 12; AL N; usually unarmed

Snagrat thought he was clever to install himself at the side of Baradon in an attempt to procure useful information for his real master, Jeraldus Wormsbane, the dwarven king of Jerad East. In fact, he has bungled this mission so badly that Baradon manages to

find out more from Snagrat about Jeraldus's plans than the other way around. Baradon wisely keeps Snagrat around to keep tabs on his neighbor, feeding the would-be spy a river of false information concerning the situation at Mount Diadem and his own plans for the future.

Snagrat avoids fighting, preferring to run away if his life is threatened. Normally, he favors smooth talking in order to have others work according to his designs. He rarely gives a straight answer to a straight question, sometimes baffling the questioner with the evasiveness of the answer. He is rather pompous and likes his creature comforts; his only true achievement at Mount Diadem was to have a well-furnished and comfortable apartment set aside for his convenience. He knows nothing about Baradon's ailment or the loss of the sword.

"Slimtongue" is a nickname coined by the dwarves of Baradon's court, and Snagrat will not take kindly to being addressed as such by any unwitting player characters.

Bern Sureshank (the Royal Armorer): AC 8; MV 9"; F6; hp 38; #AT 1; Dmg by weapon type; S 17, I 13, W 9, D 14, C 16, Ch 13; AL LN; leather armor (working clothes)

Sureshank dislikes violence since attaining a suitable level of mastery in the king's services, and he now prefers to spend his time making articles of armor and seeing to his wine-bottle collection. Despite his known reluctance to fight, he will not hesitate to rush in on the side of the king and queen if he perceives that their lives are in danger.

In his position as Royal Armorer, Sureshank has access to parts of the palace that the staff and soldiers do not. He must regularly inspect the guardrooms and the weapon stores — places which must be reached through various secret doors and locked portals. For these duties, Sureshank has been supplied with a set of keys by the king (see area 10). He is justifiably worried about the thefts — especially when some of them have included pieces of armor supposed to be in his safe-keeping.

Added to this is Sureshank's long but secret history of wine-glass and bottle collecting, these additional missing items only being noticed when an inventory of the palace was undertaken to see exactly what the mystery thief had taken. As expected, Sureshank is now worried that the discovery of these trifling items in his possession will lead to the presumption that he is the one responsible for all the recent trouble.

The Royal Armorer knows nothing of the identity of the thief, but is concerned that Snagrat may dupe the king with bad advice. If questioned about the mystery thief, it is unlikely that Sureshank will miss an opportunity to divert attention from himself to the Royal Advisor.

When given an opportunity and if it seems that his collection of wine glasses is to be discovered, Sureshank will try to discreetly place them back where he found them.

Minor Palace NPCs

In the service of the king are several butlers, cooks, cleaners, guards, and the like who are employed to keep the palace running. Few of these know anything about the theft of the ceremonial sword, but a few may have heard rumors about the long history of thieving which has gone on in Mount Diadem. Information may be gleaned from staff in the usual way (bribery, coercion, etc.)

At least one of the rumors told to the player characters should concern one of the important NPCs and should allow the player characters a chance to investigate that NPC. The following are household staff members of Isobella and Baradon.

1. The Royal Butler, Edwin Grimpnoodle (hp 7; AL LG; see rumor #13 and areas 10, 13, 15, 19, and 20)
2. The Queen's Maid, Nimis Fairweather (hp 4; AL NG; see areas 14 and 32)
3. The Captain of the Guard, Gald Stockfellow (AC 5; MV 6"; F7; hp 64; #AT 3/2; Dmg by weapon type; S 17, I 12, W 12, D 13, C 18, Ch 14; AL LN; *hand axe +2*, chain mail armor, two daggers, small shield; see rumor #6 and area 6)
4. The Head Chef, Pirmadon Saltsinge (hp 3; AL N; see rumor #19 and areas 15, 20, 21, and 29)
5. Junior Chef, Gimble Spoonhandle (hp 2; AL CG; see areas 20 and 31)
6. Junior Chef, Bumble Tallhood (hp 3; AL LN; see areas 20 and 31)
7. Junior Chef, Simon Simplefellow (hp 2; AL N; see areas 20 and 31)
8. Scullery Maid, Silya Frump (hp 3; AL LG; see rumor #16 and areas 8, 14, 19, 20, and 32)
9. General Servant, Marjory Bouldershoulder (hp 4; AL CN; see rumor #13 and areas 8, 10, 15, 19, and 32)
10. General Servant, Ladis Firmfist (hp 5; AL LN; see areas 10, 19, and 23)
11. General Servant, Bugmut Chiselman (hp 5, AL NG; see rumor #16 and areas 14, 19, and 23)
12. The Page (and part-time Herald), Norman Grizzleem (hp 3, AL CG; see areas 7 and 24)

Each of these NPCs, save for Gald Stockfellow, is a normal "zero-level" dwarf (AC 10; MV 6"; HD 1; hp see above; #AT 1; Dmg by weapon type; AL see above). Additional information on each may be gleaned from the area descriptions noted above.

Rumors of the Palace Staff

The following rumors may be acquired as noted above. Certain NPCs, as noted elsewhere below, are more prone to offer rumors than others. In any event, the DM should turn over only a few rumors to the PCs at a time. A d20 roll or purposeful selection may be used.

1. Sureshank wants to be pickled in spirits and preserved in a jar after his death. (True)
2. The moans of the king's dead ancestors can be heard in the dead of night sometimes. (False; the noise is caused by wind currents passing through the secret catacombs behind the throne room.)
3. The bad luck of late has been caused by a curse laid on a member of the family long ago. (True — but this is only a good guess)
4. Fingal cannot read or write, and says he prefers it that way. (It's true that the halfling said this, but it is untrue that he is not able to read and write.)
5. Bad luck follows those who enter Mount Diadem and take up a job in the king's service. (False)
6. Something important has been stolen from under the nose of the Captain of the Guard; he may soon be replaced and put into a position of less responsibility. (Partly true; no one knows what has been stolen, and the Captain's fate is not necessarily sealed. The ceremonial sword was under the protection of the Captain; his worried looks have brought this rumor about.)

7. Snagrat acts suspiciously from time to time. (True; all spies do)

8. The Royal Executioner is an elf and is rightly ashamed of the fact. This is why he covers his face all the time. (False)

9. The queen reads books of magic in order to predict the future and give advice to the king. (False)

10. Sureshank sometimes disappears for long periods. Prior to some of these disappearances, he can be seen to act suspiciously. (Partly true. Sureshank has to inspect parts of the palace into which the staff is not allowed; this is how he "disappears." However, sometimes he is partaking of the king's wine — explaining his nervousness.)

11. A phantom of some sort stalks the corridors at night to spirit away things for his own unknown purposes. (The king does stalk the corridors sometimes in the guise of Baradaar, but none of the minor staff members have seen him. This is just someone's fanciful rumor.)

12. The Royal Family has always been unusual, inasmuch as it has always had an interest in pills and potions. (True, but this applies more to Isobella than to the king)

13. The king's butler, Edwin Grimpnoodle, sees quite a bit of one of the staff, Marjory Boulderhoulder. He thinks the staff doesn't know about it, but everyone does! (True)

14. A stranger was recently seen in the woods outside the palace. He has always managed to run away when challenged. (This is true; it is usually either Snagrat's fellow spy and messenger to Jeraldus, or it is Furfeet's contact, neither of which has met the other.)

15. The local gypsies are afraid of dwarves and run away if they see any approach. (True; the two groups don't get along)

16. Bugmut Chiselman gave up his previous job in the smithy to sweep floors in the palace. (True, but it was due to his blossoming friendship with Silya Frump, the scullery maid, not because he is involved in the troubles)

17. The king of Jerad East is the cause of the trouble. He had a wizard put a spell on the palace to cause trouble for Baradon. (False)

18. Not all the king's ancestors were as nice as he is. (True)

19. The head chef goes to town very early each morning with a large linen bag on his shoulder. When he returns, the bag is empty and his purse is fuller. (True; Pirmadon is a baker as well as the head chef, and he sells some of his bread to a stallholder in the city each morning.)

20. The first of the items to be noticed as missing was one of the wall hangings from the throne room. (True; it is currently being used as a rug — flipped upside-down — by Snagrat in front of his fireplace, simply because he had cold feet. The wall hanging disappeared seven months ago.)

Starting the Adventure

The player characters, who are on their way through Fairgeld on other business, are overtaken by night and forced to make camp. The characters on guard feel rather odd and disoriented as midnight approaches. Each character must make a saving throw vs. spells or fall into a deep and strangely troubled sleep; sleeping characters automatically fail the save. Sleeping characters cannot be awakened by their comrades unless wounded.

Each of the sleeping characters dreams of seeing Mount Diadem in the distance. A feeling of dread comes over them as the soft moaning of the wind changes to the sorrowful voice of an unseen presence.

The voice has three different messages to give the party. The DM should secretly inform each affected player character which of the three (determined at random) he has heard. If more than three (or less than three) characters are subject to the vision, adjust what each hears accordingly, so that all the messages are made known.

All characters hear the following:

"*Seek out the Lord and Lady of the Land of Fairgeld, for with your help, much grief will be avoided.*"

The three additions to this first line (given only one per character) are:

1. "*Say that a dream has visited you and that a voice from the past has spoken. As a token of your trustworthiness, speak these words:* ***The words on the ring are Fellowship, Loyalty, and Duty.***"

(These are the words which are inscribed on the inside of the royal ring that Baradon wears. It is unlikely that many people know the inscription, and this will startle him.)

2. "*Say that a dream has visited you and that a voice from the present has spoken. Your token of truth is the following message:* ***In the Inner Chamber stands one and twenty chests of gold. Each is bound with a seal of silver.***"

(The "Inner Chamber" referred to is the Royal Treasury at area 10. Only the king and queen know how many chests are in the room.)

3. "*Say that a dream has visited you and that a voice from the future has spoken to you and say the following words:* ***The Conqueror of the Worm wears a gift of worth, while the Lord of the Mountain carries none. When they meet, axes will be stained with dwarven blood.***"

(This, of course, alludes to the possible future should Baradon be unable to retrieve the lost ceremonial sword. More than any other message, this will convince the king to accept the party's help.)

All characters hear the following conclusion:

"*Speak these words as you have heard them and listen to those which follow. Great will be your reward.*"

The voice that the player characters hear is that of the spirit of the dead gypsy, Flavis, who seeks desperately to be free of his lonely imprisonment in the hidden cell in the palace. The nature of his awful curse attracted the notice of an unnamed deity, who then cursed Flavis in return by making him a haunt until the day the curse was lifted — but ghostlike beings cannot lift and use magical items such as rings, so Flavis could not un-*wish* the curse. Trapped on this world, he has tried to attract someone to uncover the location of his prison, make his story known, and break the curse which has fallen on both him and the king's family. The deity that cursed Flavis has relented slightly, allowing such *telepathic* contact to be made.

Note that, from the moment the PCs arrive at the palace, a week will have gone by since the sword was stolen. Three weeks remain in which to recover it before the ceremony.

Palace Encounter Key

When the player characters arrive at the palace, they are met by a detachment of the palace guards (ten dwarves in all) who have noticed their approach from the battle towers by the gates of the underground palace. If they politely make their business known, the PCs are shown into the waiting room (area 1) to

await the king's pleasure. If they are discourteous to the guards, the PCs are asked to wait outside. Waiting time is from 1-4 hours due to the unusual nature of the party's arrival (uninvited, lack of basic protocol, etc.). At the end of this period, the PCs are invited to see the king (see area 7 for details).

A detachment of 12 palace guards ensures the Royal Family's safety from the strangers. Brief descriptions of the guards and the palace itself are given below. Note that certain areas such as the catacombs should not be described to the player characters until such time as the PCs have been given an opportunity to discover them. Areas such as the kitchens and the living quarters may require permission to explore if the king takes the PCs into his service.

The boxed text may be read aloud to the player characters or paraphrased to them in some manner fitting the current situation.

Palace Guards: AC 4; MV 6"; F3; hp 14-26 (4d4 + 10); #AT 1 each; Dmg by weapon type; AL variable, few evil; each has chain mail armor, a small shield, a short sword, a short-hafted spear, and a throwing axe. In all, there are forty members of the palace guard under the leadership of Gald Stockfellow, their captain, and under the supreme command of the king. Guardian dwarves are not often found in the palace itself, save in the towers and at the main gates to the palace.

1. Main Waiting Room.

> As you become accustomed to the torchlight, you become aware of the fact that you are in a large waiting room. It is comfortably furnished and decorated with wall hangings and furs. The high ceiling is held up by four slender pillars. Close to the walls are thirteen small tables set with bread and wine. At one of these sits a small party of miners who are patiently waiting their turn to have an audience with the king.

This party numbers six in all. The miners have come from the southern mines to report on the progress of the excavation of a new vein of ore in which the king has a particular interest. The miners are cautious of the strangers and have little to say, unless the topic of mines and mining should come up in conversation.

The bread and wine are good, but the wine is a little strong. If a character consumes two or more glasses of the vintage, he may become quite drunk. Intoxication is at a moderate level, as described in the *DMG*, pages 82-83.

If the player characters prefer to look around instead of waiting to be summoned, they discover the other doors hidden behind the wall hangings. The doors to the north are locked. The room's ceiling height is 24'.

Anyone entering this area after the start of the adventure does not encounter the miners, as they have left. Other NPCs may be encountered here at various times, however, as the king and queen like to maintain contact with their subjects if matters warrant it.

2. Guard Posts.

> The door to this chamber, hidden behind the wall hanging in the outer room, has an ornate handle which opens easily. Inside the room are four dwarven guards: two standing and two seated at a small table. All four wear silver necklaces with silver whistles on them.

These guards (four in each room) politely ask the player characters to return to the waiting room and refresh themselves. If the characters make any trouble, the guards in question blow on their whistles to summon help from the post opposite. If the player characters initiate further troubles, they are ejected from the mountain.

3. Basements of the Watchtowers.

> Steps lead down the passageway to a slightly lower level filled with numerous barrels of water, wine, and salted meats. A spiral staircase leads upwards to a turret above. Two sentries watch the approach to the mountain from this high perch.

From the turret of each tower, a wide view of the southern approach to the mountain can be seen. On some occasions, a fog lies heavy in the hollows of the forest which looks like a sea of cloud with islands of leafy trees. It is on these days that the stolen goods are smuggled into the undergrowth and that Snagrat receives new instructions from an agent of Jeraldus.

The sentry towers are 55' high and very solidly built. Because of their rocky appearance, the towers are not immediately seen as such if noted from a distance during dim light, storms, or heavy fog.

4. Inner Waiting Rooms.

> This area seems to be a smaller version of the outer room, containing a number of tables, comfortable chairs, and rugs.

There is nothing of interest in either of these two rooms, save for chance meetings with other dwarves and men who have come to meet the king or queen. The DM may create such encounters as desired.

5. Billets of the Royal Guards.

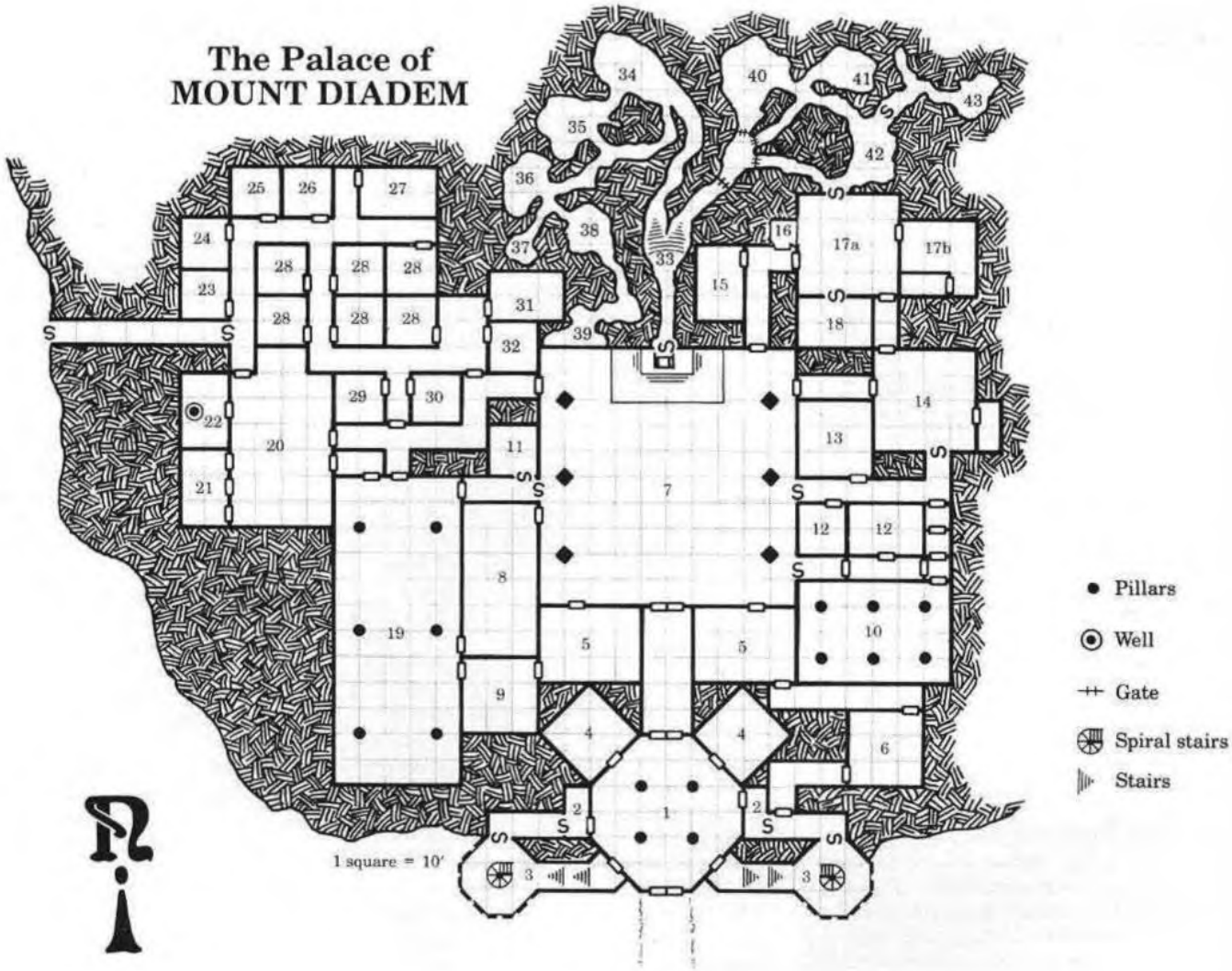
> This room is spotlessly clean and tidied with military attention to detail. It sleeps 12 guards and also doubles as a mess hall.

The westernmost billet has a door leading to Bern Sureshank's room (area 9). He keeps this door locked, preferring to use the one leading into the banquet hall (area 19). In the eastern billet is a door leading to a private room occupied by Gald Stockfellow, the Captain of the Guard (area 6).

One of the guards in the western billet possesses a small bag of 20 gp and a silver cup (50 gp worth) — these he won in wrestling and shooting contests, respectively. He has them carefully hidden in a false bottom of his bedside locker. The player characters may think that these are part of the stolen goods from the palace, but they are not. With a bit of thought, Baradon eventually remembers the prize-giving ceremony and clear the guard's name. This particular guard is called Salvar.

6. Gald Stockfellow's Room.

> This is the room of the Captain of the Guard, Gald Stockfellow. It is sparsely furnished with a simple bed and a small writing desk. A rather inadequate bookcase leans against one wall. It is piled with books and stacks of paper which contain information concerning military rules and regulations. The only decoration to be seen is a couple of crossed spears on the wall over the bookcase.



On the writing desk is a sheet of paper which appears to be some form of a letter. In fact, it is one of many variations of a letter of resignation that the unfortunate captain has been trying to write over the last few days since the loss of Baradon's ceremonial sword exactly a week ago. An examination of the floor shows several crumpled sheets of paper which are some of the rejected versions.

The two spears on the wall are a set of magical weapons which Gald acquired several years ago. He prizes them highly. If the player characters have occasion to use them, they find them to be a pair of *spears +1*.

If Gald Stockfellow is at home when the player characters investigate his room, they find him downhearted but maintaining a "stiff upper lip." He only discusses the missing sword if under orders from the king.

7. Throne Room.

When the king has finished his audience with the party of miners (taking 1d4 hours, as stated earlier), he sends for the player characters. They should now deliver the messages heard in their dreams.

The party is then asked to leave for the time being and is called back to the palace on the following day to hear the king's decision. At this second meeting, the court contains the Royal Executioner, the Royal Advisor, the Court Jester, the Royal Armorer, and the Royal Smith, in addition to the king and queen. The royal couple are the only ones present on the first day.

The first and second days activities are outlined on the next page.

Day One

The party of dwarves leave after a considerable time in the company of the king and you are summoned to the throne. A short passageway leads directly from the outer waiting room to the throne room (areas 1 to 7). It seems that there is a lull in the business of the Court for the time being; the king and queen are the only ones currently present. The page leads you to the king and introduces you. The Lord of Fairgeld sits on his throne and awaits the explanation of your business.

If the player characters relate their experiences faithfully to the royal couple, the king shows an immediate interest in the tale. When the message concerning the missing gift is delivered, the royal couple shows no emotion, except perhaps for a barely discernable intake of breath on the part of Isobella. Baradon asks a few questions, then asks for time to consider these strange tidings. The player characters are then dismissed and told to come back in a day's time. However, they are warned not to discuss the missing gift with anyuone, until they can speak with the king privately later.

Day Two

Having no one waiting before you in the waiting room, you are quickly ushered into the throne room by the same page who dealt with you yesterday. He seems quite friendly, but not talkative. He calls himself Norman Grizzleem, and he seems to be quite a young dwarf, no more than 50 years old. Since the king and queen haven't arrived yet, you are given a chance to observe the throne room and the people in it.

The main features are the wall hangings, which depict past rulers of Fairgeld. Some of the wall hangings are very old and faded. An empty space on the wall appears to indicate one tapestry is missing. A wide, red carpet covers the floor on the approach to the thrones, which are placed on a raised dais with steps leading to front and sides.

About these spacious areas stand a group of dwarves and a halfling who is dressed in the clothes of a jester. The dwarves look at you curiously, but the halfling grins mischievously, as if contemplating something. At that moment, a door opens and the Lord and Lady of Fairgeld approach the throne.

With all due formality, Baradon and Isobella take their places on the dais. Baradon announces that the meeting is of grave concern to all present and to the kingdom, so it would be only fair that they should be present.

He now introduces the main NPCs to the visitors in order of precedence: Snagrat, the Royal Advisor; the Royal Armorer, Bern Sureshank; Firesoot Ironfist, the Royal Smith; the Executioner, Tafra; and the Jester, Fingal Furfeet. (The DM should describe each of these characters with reference to the earlier text.)

Baradon speaks about the recent series of thefts, ignoring, for the moment, the matter of the ceremonial sword (he doesn't want Snagrat to know about this). The player characters are introduced as professional adventurers whm the king trusts to solve the crimes. The king's followers are then asked to voice their opinions on the prospect of hiring the player characters to discover the identity of the thief. All but the executioner and Sureshank wholeheartedly agree with the suggestion and offer "whatever cooperation we can give." The other two agree with reluctance, saying the player characters are strangers prying into affairs which don't concern them.

Baradon has made up his mind already; he offers the player characters the task of finding the thief, regardless of what anyone may say. Isobella remains silent through all this, eyeing the adventurers with an unpleasant gaze.

After dismissing the others, Baradon takes the investigators into his confidence concerning the ceremonial sword, stressing the importance of keeping Snagrat in the dark about its disappearance. The investigators are then invited to the Royal Banquet, where they may get to know some of the NPCs already mentioned above. They are housed in the guest quarters (see area 28).

8. Palace Library.

This large chamber houses the books of the Royal Library. Long rows of shelves take up both wall and floorspace. Usually, the room is empty; the majority of the people living in the palace are too busy to take time off for reading. As a consequence, the library has grown rather dreary, although it is cleaned regularly by Marjory Bouldershoulder, the maid.

Marjory has a "stooped over" appearance and rarely dusts the taller shelves, which she is unable to reach without the aid of the library's step ladder. The first encounters with Marjory are made in the library as she goes about her daily business. She may be the person who imparts a rumor to the investigators (check the rumors table), as she loves to talk. Marjory rooms with Nimis Fairweather and Silya Frump, but is rather jealous of Silya and her relationship with Bugmut Chiselman (their room is area 32).

Items of interest in the library include a history of the kingdom in a four-book series, tracing the line of Baradon from Sklabek the Grasping to the present day. It is one of the books which the maid can actually reach, and so it gets its regular dusting. In general, it tells of battles, family relationships, finances, and the like. Sklabek is referred to as "that scurrilous creature, grasping in gold and goods, famed only for his unnaturally long life." There is little else about him, the writer obviously not relishing the topic.

Some of the oldest books make for interesting reading, too. Titles include *On Building and Mining, Life Under Stone, Pills and Potions and their Usefulness in Lengthening Life,* and *Turning the Basest of Metals into the Purest of Gold.* All but the second to the last of these discursive essays on the theories of their titles are of little use to the player characters. *Pills and Potions* is the oldest of the books (400 + years) and has been neglected to the point that it is nearly rotten and most of its handwritten pages are faded. Nevertheless, a player character who wishes to try and decipher the script may do so with difficulty, expressed as a roll on 1d20 lower than his intelligence.

Interesting surviving passages include one describing a tale from over 1100 years past: ". . .the gypsy population at the time was troubled by strange dreams, which they ascribed to the dabbling of one of their number in blackest arts not meant for mortal use." The author then talks about the significance of the dreams, concluding that the

Gypsies were somehow aware of the presence of a will with the power to generate great evil. The future of the Gypsies themselves was being questioned. Indeed, notes the author, under the reign of Sklabek, Gypsies were driven from the country and slain in droves, under the king's orders — though little reason for this was given.

The next surviving chapter speaks of the dangers involved when one meddles with the "Law of the Natural Order," particulary in the area of extending the mortal life span. The researches of one gypsy of old, the same one causing the other Gypsies to suffer from nightmares, are alluded to: "Only the gravest evil can come from this man Flavinus's work." This man (despite the misspelling) was Flavius, prior to being hired by Sklabek.

9. Sureshank's Room.

Adjoining the banqueting hall (area 19) is a l ge and comfortable room belonging to Bern Sureshank, the Royal Armorer. Weapons and trophies hang on the walls, and a corner holds some small items of armor which are awaiting repair. Near the bed is a work table with many curiously shaped tools and a nearly completed helm.

Sureshank keeps a bottle of wine and some crystal goblets which he has pilfered from the banquet hall in a false bottom in his bedside chest. Also in the compartment is the armorer's personal treasure of 3,875 sp and 675 gp. As mentioned elsewhere, Sureshank may try to remove the stolen items from hiding and return them to their proper place if he feels that he is being investigated by the player characters.

Sureshank keeps the door to the Royal Billet (area 5) tightly locked, unless he uses it to deliver an item of armor or to take a shortcut to one of the armories.

10. Royal Treasury.

This room is protected by a heavy lock, several other locked doors, and a number of guards. Nevertheless, a thief has managed to enter and make off with the ceremonial sword vital to the smooth signing of the treaty between Fairgeld and Jerad East.

Because the Royal Treasury is opened less than three times a year, it has grown very dusty and dirty, the cleaners not being allowed to work here because of the vast quantity of gold and precious objects stored in the trunks. These trunks, as mentioned in the dream messenger's words, number 21 in all, and each contains a measure of gold and other precious metals worth 4,500 gp. There was also the addition of the gilt box containing the ceremonial sword, but this was discovered missing a week before the arrival of the player characters.

The copious amount of dust has provided the dwarves with their first major clue to the identity of the thief. A number of bare footprints have been preserved untouched since the theft of the sword. Player characters may try to find the owner of these dusty clues by measuring suspects Cinderella-style. If they get away with this, they find that all but the following characters are either the proud possessors of larger or smaller feet: the Royal Blacksmith, the Royal Armorer, the Head Chef, the King, the Advisor, Marjory Bouldershoulder, Edwin Grimpnoodle, and Ladis Firmfist. A ranger or barbarian character can tell, in addition, that the footprints are those of a male dwarf.

Key holders to this area include the king (who has keys to every door in the palace), Edwin Grimpnoodle (who also has a key to area 13, the queen (who has a key to areas 12, 13, and 14), and the Royal Armorer (who has a set of keys to the secret door from the throne room, area 12, and area 13).

A careful examination of the lock, however, shows that there are some tiny scratches around the keyhole. A thief can see that the lock was picked by someone who is not very experienced at the art.

11. Minor Armory.

This chamber is a small storeroom of weapons for the use of the palace guards. It contains swords, shields, and other weapons commonly used by the guards.

The DM may create the exact contents of this room as desired. Sufficient arms for 40 dwarves may be found here.

12. Treasury Guards.

These two rooms each contain five guards who are employed to watch over the treasury and its hoard of gold. None of them have reported anything unusual over the last week, though the mystery thief slipped by them and stole something from the treasury.

Although they have not been told that the sword has been taken, the guards suspect the worst. Their training, however, forbids them from discussing their business with anyone outside their working area. So far, this has helped to prevent the theft from becoming common knowledge. Their leader and captain, Gald Stockfellow, has taken the theft to heart and is preparing his letter of resignation for the guard (see area 6).

13. Minor Armory.

This minor armory contains only the arms of the king and the queen. They are maintained by Bern Sureshank, the Royal Armorer, and are always in good condition.

As mentioned previously, Edwin Grimpnoodle, the Royal Butler, also has a key to this room. Apart from the splendid arms of Baradon and Isobella, there is nothing else of interest to be found here. Both dwarves have full suits of plate mail and small shields, with a wide assortment of decorative (but perfectly functional) weaponry.

14. Queen's Boudoir.

This room is decorated with wall hangings much like those found in the throne room. A large, four-poster bed is the centerpiece of the room. A vanity stands to one side, near a large wardrobe on casters placed against the south wall of the room. The door in the east wall leads to a small bathroom.

The wardrobe hides the secret door in the south wall, which is part of the corridor leading to either the treasury (area 10) or the minor armory (area 13). Presuming that the queen is "talking shop" with the king and is not in her chamber, it is possible that the player characters may encounter Nimis Fairweather if they investigate Isobella's

room. If the player characters are here without the queen's permission, Nimis does not hesitate to inform her when she gets the chance. The DM should check or choose from the rumors' table to see if Nimis has any information to give concerning either the thefts or her fellow staff members.

The maid tries to divert the investigators' attention from the connecting corridor between the king's and queen's bedrooms, thinking the existence of this convenience rather indiscreet and not for the attentions of strangers to the palace. Nimis is a very intelligent and pleasant dwarf who is admired by her fellow servants (even Marjory) for her modesty and good sense, as well as her dedication to her job. Although not outspoken, she is known to be a giver of good advice and is particularly involved in arranging the matchmaking between Bugmut and Silya — a task which has almost been brought to fruition.

15. Royal Butler's Bedroom.

This small but comfortable room belongs to Edwin Grimpnoodle, the king's butler. The furnishings are simple, but slightly more elaborate than those of the common servants. The main impression one gets upon entering is the meticulous tidiness of the room. Everything is always in its proper place.

Edwin cooks, eats, and sleeps here — much to the annoyance of the head chef, Pirmadon Saltsinge. The two find that their working arrangements suit them perfectly. As a matter of fact, they seldom see each other, which is as it should be, considering Pirmadon thinks Edwin is a snob, while Edwin privately refers to the chef as a lout.

In all matters, Edwin professes that there is a right way and a wrong way of progression. He sees to it that Baradon wears the right suit for the right occasion, that everyone sits in exactly the right place at the table, and that everyone does exactly what is deemed proper when dealing with his business. Not surprisingly, he has made things a little difficult for Pirmadon, who delivers bread to a friend each morning — bread which Edwin claims belongs solely to the king. Several other little issues have been raised, with other members of the staff lending a little friction at times.

It is not difficult to understand how gleefully Pirmadon and the others were when they found out about Edwin's relationship with Marjory Bouldershoulder (see rumor #13), and they smugly grin as he passes by, not knowing that they are aware of the affair.

Edwin can be found in his room after sunset, when he sees to the correct attire for his master. A bell connected to Baradon's chamber can summon Edwin at any time.

16. King's Bodyguard.

This small cubicle houses a permanent guard in the hallway leading to the king's private apartments. No one may pass him without permission from the king.

The guard is a typical palace guard, wearing a whistle to summon help or advice as the need arises.

17. King's Private Apartments.

The ornate door handle turns silently as the door opens into the king's private apartments. The walls are decorated with wonderously colored velvets and a deep-piled, red carpet covers the floor from wall to wall. A small curtained-off area conceals the royal bed, beneath which are the ornate royal carpet slippers and the royal chamberpot. Another door leads to the king's workplace — the office where he contemplates policies and plans strategems. This is less furnished than the bigger room, but seems quite comfortable still. A door from here leads to a small, tiled washroom.

Other furnishings include a dressing table and a small hand-held mirror. A wardrobe holds some expensive clothing, as well as the specially commissioned suit for the treaty day. Characters who inspect the room carefully discover a locked trunk under the bed which contains some unusually ragged clothes. These are the remnants of the clothes worn by Baradon in his adventuring days long before he was called to do his duty for Fairgeld. They are also the rags that Baradaar wears on his sojourns through the palace. None of the stolen objects are here.

Careful investigators may see that the north wall of the bedroom is quite damp and cold to the touch. Also to be noticed is a strange discoloration on the carpet in a corner of the office, which astute characters see is a footprint stained by minerals found commonly in caves. Little of the print remains, too little to make it of any other use.

In the office are a number of books (magically preserved) dating from the early days of the kingdom. One of these, the Royal Accounts' Book, has been in the family since the days of Sklabek the Grasping, 4th ruler of Mount Diadem. The section of the book from his reign is written in gold and red ink (all others are written in the cheaper black ink).

Among Sklabek's neat writing is a scribbled note saying: "Potion paid for with life of Flavis the gypsy. No expense spared." There is not much else to be found in the book unless the player characters have a particular interest in money management. All of the dwarven kings — even Sklabek — were very scrupulous on financial matters.

18. Minor Treasury.

This hidden room was made to contain the private fortunes of Baradon and Isobella. Gold, platinum, silver, silk, and gemstones come to a combined value of about 30,000 gp.

So far, nothing has been missed from this treasury.

19. Royal Banqueting Hall.

On special occasions, a lavish meal is prepared for the king and a list of guests is invited. The feast is served in this magnificent banqueting hall. The centerpiece is a long polished table stretching the length of the hall and headed with a carved chair and footstool for each of the royal couple. These two thronelike chairs fit comfortably at the head of the table, which is 12′ wide and 70′ long. A number of gold candlesticks usually provide light for the guests (as any palace staff member will tell), but lately these have been replaced with torches held in wall sconces.

A door leading to the kitchens lets in the aroma of many exotic foods. The door swings open and closed repeatedly during meals, as the servants hustle in and out with the various courses.

The player characters are entertained here on the first evening of their stay, but it will not be used again during their visit. The Banquet Hall has suffered at the hands of various thieves of late, due to the fact that it is seldom used and is often empty at night. Among the various items which have disappeared from here are eight gold candlesticks (worth 600 gp each), 43 silver knives, forks, and spoons (20 gp each), six crystal goblets (250 gp each), and a bottle of wine (75 gp). The two latter items are in the possession of Bern Sureshank (see area 9).

During the day, player characters should become acquainted with the banquet staff who have a direct responsibility for the upkeep of the banqueting hall. These are Ladis Firmfist and Bugmut Chiselman, two male dwarves who do the dusting and cleaning of this large hall. It is the responsibility of the scullery maid, Silya Frump, to polish the silver, and the task of Edwin Grimpnoodle, the butler, to polish the gold. Some of their tasks have been made easier of late with the loss of a lot of the items they usually clean.

Except for Edwin, who may only pop in from time to time to supervise, the NPCs mentioned above can be encountered in the banqueting hall during working hours. After hours, the two servants house in area 23, while Silya shares a room with Marjory Bouldershoulder and Nimis Fairweather in area 32. Check or choose from the rumors' table to see if any of these dwarves can shed any light on the mysteries of life in Mount Diadem.

Under the table (and so far missed by the sweepers) is a small rivet from a piece of armor which is a common accoutrement of the palace guards. In actuality, the rivet has been lost from a small section of armor worn by Sureshank. Player characters may notice this on careful examination of some of the armor in his room (area 9). Sureshank is seldom in the banqueting hall unless he is passing through from his room; he never sits at the place where the rivet is found. This spot is where the butler usually keeps the wine glasses before offering them to the king.

Confronted with this evidence, Sureshank initially seems cool and denies any knowledge of theft. Later, though, he may try to return the missing glasses and half of the wine (he has drunk the rest).

20. Kitchens.

This area and its adjoining rooms are where the staff cook the meals for Baradon, Isobella, and the rest of the Court. Three junior chefs and a scullery maid work under the careful scrutiny of the head chef Pirmadon Saltsinge.

The steamy kitchen is home to a large number of carefully scrubbed copper pots, a large stove with an oven, shelves laden with jars of herbs and spices, and a rack holding an assortment of cooking utensils, cups, and mugs.

If the player characters enter the kitchens early in the morning, they find that Pirmadon has left breakfast preparations in the capable hands of Gimble Spoonhandle, Bumble Tallhood, and Simon Simplefellow in order to personally deliver his pack to his friend in the city (see rumor #19). Silya is engaged in chopping vegetables for the main meal of the day — a task which she doesn't relish and which Bumble maintains she is unable to do without constant prompting. Check or choose from the rumors' table to see if any of these characters know anything useful.

Edwin Grimpnoodle (knowing that the head chef is absent) pokes his head around the door to see that everything is going smoothly — an intrusion which the junior chefs do not like. In fact, they prefer being left alone in their kitchen and they resent even the king entering without invitation. Player characters should be made to feel unwanted upon entering these premises. If they arrive later in the day, the player characters may discover that Pirmadon has returned and that Silya is about her other duties in the banqueting hall (area 19). The head chef has little good to say about the butler and may try to incriminate him, taking pleasure in spreading gossip about him and Marjory.

An interesting fact for the player characters to learn is that so far, nothing has been reported missing from the kitchen. (This is a red herring and has no significance to the plot as a whole.)

21. Kitchen Stores.

Most of the nonperishable and dry foodstuffs are stored herein for later use in the kitchen. Barrels of salted meats, flour, and oatmeal are stacked neatly to Pirmadon's requirements. Strings of onions hang in nets from the ceiling, but there are few other foods stored here. The head chef prefers buying in by the week and prides himself in the freshness of the ingredients he uses.

This is one area under Primadon's control which he seldom inspects — a rare thing for the usually fastidious head chef. He hasn't noticed, then, that one of the barrels of oatmeal has been tampered with. Some meal lies scattered on the floor; inside is a silver ceremonial goblet of strange design. This goblet belongs to the Brotherhood of Butchers, outlawed assassins' guild of Fairgeld, and it has been placed here by Baradaar without the knowledge of Fingal or anyone else (see also the section dealing with the Court Executioner). Of course, no one in the palace will recognize it except the Executioner, and he won't say anything. Assassin characters may recognize it as a ceremonial cup used before an important assassination.

The goblet is shaped like two larger-than-life hands cupped together. It holds about a pint of liquid and is 40 gp in weight. It is worth 450 gp.

22. Well Room.

This room is built around a natural well spring, enlarged and enclosed by the dwarven builders. A number of copper buckets are placed near the well for the convenience of the kitchen staff who draw water with the aid of a windlass.

The old rope on the windlass is not strong enough to support the weight of anyone over 50 lbs., and will certainly break if anyone bigger tries to use it to climb into the well shaft. The shaft itself goes down 60′ until it reaches the surface of the water. The water is 20′ deep and icy cold.

For purposes of climbing, treat the walls of the shaft as smooth (but cracked) and slippery (see the *DMG*, page 19). In the bottom of the well are a few pieces of junk, including three hoops from an old barrel, two old and rusted keys on a ring which once locked the kitchen stores (area 21), a half dozen assorted broken bottles, and 6 gp in an old leather purse. None of the items in the well are included in the list of stolen property from the palace.

23. First Servants' Quarters.

This simple room is shared by the two servants, Ladis Firmfirst and Bugmut Chisleman. Some functional furniture and two small beds are all that it contains. A draft comes through a crack in the wall between their room and the corridor leading to the back door of the palace, which is used only in emergencies.

This crack can easily be enlarged if player characters wish to keep a watch on those using the back door. This might result in catching either Fingal, Baradon (as Baradaar), Tafra, Snagrat, or Firesoot on one of their secret missions.

24. Norman's Room.

The page (and part-time herald), Norman Grizzleem, sleeps here in a room next to Ladis and Bugmut's room. There appears to have been a connecting door here at one time, but this has been walled up.

Norman is easily the youngest and most talkative dwarf in the Mountain. He collects butterflies and is eager to show them to visitors, of whom he has few. The connecting door was walled up years before anyone presently working in the palace came into service, and no one remembers when it was done or for what reason. This information has no bearing on the investigation, unless it encourages player characters to question the structure of the palace.

25. Fingal Furfeet's Room.

The jester's room is rather untidy, with items of clothing draped at random over chairs and an unmade bed. Even his writing desk is covered with a pile of loose papers and a very old ink blotter. In general, the room could do with a good cleaning.

Fingal, of course, has said more than once that he doesn't know (or want to know) how to read and write, so the presence of a writing desk and blotter should give him away to player characters who are paying attention. The blotter is a jumble of doodles and caricatures of members of the household. "Tricks of the trade!" is scribbled on one corner, and "Chief Advisor Fingal Furfeet" can be barely deciphered on another.

Fingal always uses two sheets of paper when writing a note to his guild. This can betray him if a player character holds a seemingly blank sheet up to the light, since the impression of what was written on the sheet above it can be seen. The only sheet with anything useful to be found is one which was under the jester/thief's last letter. It reads as follows:

Dear Sirs,

In accordance with your last instructions, I have continued my investigations into this unfortunate matter. As yet, I have been unable to come up with any new information, but I will keep you informed of my progress.

F.F.

Of course, Fingal is not bothered to carry out any investigations recently on behalf of the guild, having other plans for the future. (See Fingal's character description for more information on this matter.)

26. Court Executioner's Room.

This room has a heavy lock fixed to the door, which denies entry to all but the executioner (who has a key).

Tafra (as he is called by the king) designed this lock himself, and it is complicated enough to defy the attempts of thieves from levels 1-3 of ability to pick it. Fourth-level thieves and those of higher level may attempt to pick this lock at a three-level disadvantage: i.e., a 4th-level thief operates as a 1st-level thief with respect to this lock, a 5th-level thief as a 2nd-level thief, and so on.

The room contains a bed and some items of furniture, but none of the missing items. Certain potions found in a chest stuck to the bottom of the bed will certainly be enough to convince investigators that the Court Executioner is an assassin; all but one of the five potions is some form of poison. The fifth vial contains a *potion of invisibility* which is trapped with an *explosive rune* written on the label. Dangerous as this rune is, Tafra prefers to have this safeguard against intrusion to guard against the possibility of the lock being bypassed. The vial is of a different color to prevent Tafra from mistaking it for one of his poisons. Also present are daggers and short swords which have been fitted with poison wells for use in assassinations (though the weapons are currently empty of poisonous material).

There is little else of interest in the room unless it is the strange collection of easily concealed weapons that the executioner/assassin possesses. If Tafra thinks that someone has been in his room (or if he hears an explosion), he dons a disguise and leaves the palace at once for parts unknown. (See the section on the Court Executioner for more details about this character.)

27. Snagrat's Room.

This room is very well furnished. In addition to an elegant and obviously comfortable bed, the occupant enjoys the comforts of a large fireplace and a chaise lounge. The floor is covered with a colorful rug, and the walls are brightly painted. Under the bed is a coffer secured with a small padlock. A wardrobe stands near the doorway.

The chimney of the fireplace is large enough for anyone up to the size of an elf to climb through, but all there is to be found here is soot. A loose brick in the fireplace, though, hides a little box marked "Secret: Emergency Use Only!" In the box is a *potion of speed*, which Snagrat will use in the event that he is discovered as a spy.

The colorful rug which Snagrat has on his floor was taken from the throne room. It is actually the missing tapestry (see Rumors Table, item 20) that depicts the fourth ruler of Fairgeld, Sklabek the Grasping, in the act of imbibing a potion from a very large bottle. Also evident is an hourglass on a table behind him, the sands of time held motionless in the upper portion. In other areas of the tapestry are representations of the daily life of the king, who is shown counting his money in the treasury and pronouncing judgments in the throne room. The throne, however, seems to be in a different place than it is in the present day; herein, it is shown to be further south of where the dais is now. Other dwarves are shown building the dais in the background and blocking up a doorway. (This is the secret door behind the throne in area 7.) Snagrat knows nothing of the importance of the "rug" and took it only as a footwarmer.

The coffer under the bed contains the advisor's personal treasure of 1,000 gp and instructions (which he should have destroyed) from Jeraldus Wormsbane. The instructions are more than sufficient to convict him of spying: *"Carry forth our Royal Orders and learn what may be discovered about the policies of our neighbor, Fairgeld. Use the potion enclosed only as a desperate measure, for it will cause time to affect you more than others. Report regularly to the contact-in-the-woods, and be brave! The day will come when you can declare your true allegiance and return to your home."* The letter is signed, "*Jeraldus Rex*." (See the section on Snagrat Slimtongue for further details on this character.)

28. The Guest Rooms.

> These are the rooms where guests are accommodated whenever the need arises for people to stay over at the palace. Each contains basic comforts, including a clean bed, washing facilities, and a fireplace.

These rooms are where the investigators will be housed during their stay at the Mountain.

29. Pirmadon Saltsinge's Room.

> This simply furnished room contains a table, chairs, and a bed, as well as some recipe books on shelves by the door. The wardrobe contains some clean white shirts and a number of pressed aprons.

The head chef is seldom away from his duties in the kitchen (area 20) and uses the room only at night after work. It is only at this time that he may be found here, possibly going through one of his books in preparation for the following day's menu or trying to think up some biting remark for his next encounter with "that snob Grimpnoodle."

30. Firesoot Ironfist's Room.

> This is where the smith sleeps. He is obviously not too concerned with creature comforts; the bed is adequate but not too comfortable, and there are few clothes in the box under it. Most of the floor is covered with odd pieces of what appear to be scrap metal. The chamber is dusty but not filthy.

Some of the metal pieces are unrecognizable except as scrap. Other pieces seem to be objects in the making; Fingal has commissioned several small bells to replaces ones lost from his jester suit.

A secret panel in the floor may be detected on a *detect hidden doors* roll by a player character. Characters may notice that the general untidiness of the scrap heap is broken at this spot, as if items had been arranged to look as if they had been thrown here. The panel opens to reveal a compartment roughly 2′ x 2′ in size. It contains two gold cups, which were stolen from the palace a week before the arrival of the investigators. Each is worth 150 gp.

Ironfist keeps small items here until he has a good enough excuse to leave for the woods by the back door. His smithy is removed from the palace (like all the work areas and mines), and it does not seem suspicious if he leaves at certain times. An accomplice of Fingal picks up the goods from a prearranged point and brings them to the city, paying for the previous haul before leaving. If challenged over the find, Ironfist attempts to escape. He won't hesitate to do whatever is necessary if this proves difficult, though he does not wish to kill anyone.

There is a 20% chance that Firesoot Ironfist leaves for the pickup point each day at midmorning if he has not yet been discovered. Player characters may observe him from area 23 or from other areas as they see fit.

31. Junior Chefs' Lodgings.

> Here, Bumble Tallhood, Gimble Spoonhandle, and Simon Simplefellow have lodgings together. On the few occasions that they may be found here, they are usually resting from their day's work in the kitchens. Simon often likes to talk to Norman Grizzeleem, the page, about his butterfly collection. The other dwarves think both Simon and Norman are sometimes daft.

32. Maids' Room.

> Here, Nimis Fairweather, Marjory Bouldershoulder, and Silya Frump spend their evenings together. It is a pleasant room, but suffers from a damp spot in the center of the east wall.

It is because of this damp spot (Nimis says) that the maids have tried to have themselves moved to another room. In fact, the consideration that their room is next door to the junior chefs' has prompted this idea. The damp spot is caused by water in the cave on the other side of the wall. A hollow sound may be heard if characters searching for a secret door knock on this spot.

33. Caves and Catacombs.

> Steps go down to the left and to the right. They are covered with sticky growths and unknown algaes that cling to the rough hewn stairs. The passageway forks and leads on into darkness.

All of these growths are harmless, but the DM should do all he can to convince any adventurers otherwise. There's nothing wrong with placing a few dangerous-looking (but harmless) fungi here.

34. Cave of the Green Slime.

> This area is covered with some green growths and various dripping slimes and oozes.

If they are careful, player characters may notice the growth of green slime (AC 9; MV nil; HD 2; hp 12; #AT 0; Dmg special; SA turns flesh to green slime in 1-4 melee rounds, eats wood and metal; SD harmed only by fire, cold, or *cure disease*; AL N). Careless characters have a 20% chance of having some of the slime drop on them; careful ones who search the ceiling can avoid this event. The slime hangs over the northern half of the cave. An examination of the rest of the cave shows evidence of burning. Obviously, someone had reason to come this way quite recently.

35. Cave of the Great Bear.

> From the entrance, this cave appears empty.

In the little nook to the south lurks a half-starved and ragged-looking cave bear (AC 6; MV 12″; HD 6 + 6; hp 29; #AT 3; Dmg 1-8/1-8/1-12; SA hug for 2-16 hp damage; AL N). It has been placed here by Baradaar, who has been unable to maintain it or to get it back out through the hole in the roof of area 38. Unless infravision is used, the bear

will attack with surprise on a roll of 1-4 on a d6. It is on a chain long enough to allow it to move about in area 35, but it cannot leave. Once it has a character in its power, it breaks off combat to eat its first decent meal in weeks.

36. Empty Cavern.

> From the entrance, this cavern appears to be empty.

This one really *is* empty this time.

37. Wet Cave.

> This cave is very wet, and water drips down from a hole in the roof above. A current of air comes down this hole, which would seem to be a shaft to the outside world.

The entrance from the outside world was recently formed when the rocks in the ceiling collapsed due to the action of tree roots above it. No one noticed the event until Baradaar first explored the caves.

The shaft is quite big, and it is through this that the rust monster in area 38 wandered through several months ago. Baradaar encountered it one day and trapped it in a wooden cage where he now keeps it as a pet. It has since grown to adult size and it will no longer fit through the hole. The capture of the rust monster caused Baradaar to hunt for other "guardians," and with much effort he captured the bear in area 35 to guard his tunnels. Fingal now knows of this area as well.

Astute characters notice that the wetness in this cave has dissolved parts of the rock into a substance like that found on the floor of the king's bedroom (area 17).

In the event that characters explore the mountainside over the palace, the DM may allow for a 5% cumulative chance per hour that the PCs find the cave entrance. This course of action should not be encouraged, as none of the NPC dwarves present could imagine why searching the mountain would be of use (unless the PCs can offer a good reason for it).

38. Rust Monster.

> In this cave is a large wooden cage containing a trapped (but obviously healthy) rust monster. Its antennae

> wave excitedly as it smells metal coming closer.

Player characters who get too close may suffer an attack by the rust monster (AC 2; MV 18"; HD 5; hp 23; #AT 2; Dmg nil; SA corrodes metal; AL N) which attempts to touch any items of of metal it can reach. Walking close to the cave wall is enough to stay out of its immediate reach. A trip wire at the entrance to the next cave opens the cage and releases the monster.

39. Spy Hole.

> The passageway ends with a blank wall, in which is a small spyhole which looks out into the throneroom.

Water drips slowly from the walls and ceiling of this cave, giving rise to the damp spot found in the Maids' Room (area 32). A tripwire at the entrance to this cave releases the rust monster from his cage. Without a *find traps* roll, the chances of finding the trap are only 1% per character level; check once for each character passing over the wire.

40-42. Stolen Goods Storage

These three caves are where Baradaar keeps items which Fingal is unable or unwilling to dispose of. Each of the approaches to the caves are locked by a portcullis, but these gates may be broken down by three successful *open doors* rolls on each gate. The rust monster in area 38 may also go through the gates after a few rounds if he can be lured here. Among the loot is a small bell, the type found on the hat and shoes of a jester. Fingal has lost one from his left shoe, and this may prove his connection with the thefts. Fingal usually enters the caves through the collapsed ceiling in area 37 or by following Baradaar through a secret door.

A secret door leads into the king's private apartments from area 42. This is why the north wall of his chamber is cold to the touch (see area 17).

Among the items currently present are the lost ceremonial sword (in excellent condition), numerous cups, glasses, mugs, dishes, candleholders, and items of silverware, and 1,258 gp. An assortment of small weapons, such as knives, daggers, and hand axes, is also present, as are additional packages of food and drink.

43. Secret Dungeon Cell: Player characters may notice in cleaning up the treasure found in area 42 that some of the rubbish left over from Baradaar's stay covers a door which was long ago sealed with stone. This is the door to the secret cell containing the bones of Flavis the gypsy — and his haunt (AC 0; MV 6"; HD 5; hp 23; #AT 1; Dmg special; SA drain two points of dexterity per touch, *possession*, strangulation; SD struck only by (and takes reduced damage from) silvered or magical weapons and fire, can reform self in one week; AL CN). It was Flavis who caused the player characters to come to the palace; he wants his bones buried and his spirit laid to rest at last.

> An eerie light shines down this passageway, which winds its way for a short distance to an ancient cell covered in pale mold. The air is very dry and heavy. A chain hangs limply from its bracket in the wall, and a skeletal hand is manacled to it. The body and arm covered in mold. A light shines dully from the skull.

The mold is, of course, yellow mold (AC 9; MV nil; HD nil; hp nil; #AT 1; Dmg 1-8; SA poison spores; SD only affected by fire and *continual light*; AL N). It has remained dormant for years in this cave (and will remain so as if a *continual light* had been cast on it). The prisoner from the past is the gypsy. His remains are covered in mold, but his spirit can animate in the form of a strange yellow light or ghostly image. In 1-4 rounds, it chooses a victim and attacks, but with a ghastly cry of joy and excitement.

Unless destroyed by the actions of the player characters, the haunt uses its victim's body to remove the bones (having destroyed the mold by burning) and bury them in the woods. Once this task is done, the spirit of the gypsy (housed in its new body) climbs up the mountain to a shallow cave 500' above the entrance to the palace. There, Flavis digs at the ground, uncovers a small box, and opens it to reveal a ring. Putting on the *ring of wishes*, Flavis lifts the curse on the dwarven kings.

This done, his spirit leaves the character he has possessed and speaks these words: "Now at last, Flavis the gypsy can go to his final rest. Sklabek slew me, and I cursed his family. For seven generations my wrath plagued the royal house, but the gods above cursed me for my wickedness by binding me to this form. You have set me free. Your reward awaits. Seek out the king and his wife. If any questions remain, they can be answered now."

With these words, the spirit fades away.

Concluding the Quest

Baradon remembers all that has happened to him while he has suffered under the curse as Baradaar — a memory that torments him at times, but one that also brings a wry smile as well.

If Fingal was found out, he is pardoned by the King, but banished from the kingdom and never allowed to return. Ironfist is punished in the same manner if he has remained at Mount Diadem. Snagrat is thrown into prison on the day of the treaty signing, much to the delight of Sureshank, who has been forgiven for his part in the wineglass affair (if discovered). Gald Stockfellow is kept on as Captain of the Guard; his first task is to clean the catacombs of any trace of the recent troubles. The rust monster and bear, if alive, are released into the wild.

A warrant is put out for the head of the Court Executioner, if he has escaped, but it seems unlikely that he will be found. Perhaps the PCs will meet him another time. . . .

Despite the recent upsets, Fairgeld and Jerad East eventually make peace and commence a modest trade between them. The PC investigators become heroes in the kingdom of Fairgeld for as long as Baradon remains king. Each receives a a measure of 500 gp, as well as the freedom of the land. They are also set free from any obligations they may have had to the king and may continue on their way if they wish.

Improvisations and Variations

The adventuring notes above describe the places and characters involved in the intrigues of the dwarven king's court, but they lack certain devices which the individual DMs must provide. For instance, no mention of the appearance of Baradaar during the characters' stay at Mount Diadem is made. It is for the DM to decide how to create the proper atmosphere of mystery by staging close encounters with the unknown thief. Many secret doors exist through which Baradaar may escape, including the one into the catacombs from the throne room.

The comings and goings of the various NPCs should be planned out beforehand by the DM, using random encounter tables or timed placement lists. The DM should also feel free to ad lib the conversations with NPCs as desired. As one can easily tell, the palace is full of colorful characters who easily come to life in the hands of a skilled referee.

The inclusion of the catacombs is recommended as a final step open to the player characters after all clues have been given and the PCs are near their goal. Therefore, it is also recommended that the two entrances to the caves remain undiscovered until late in the game. If necessary, you may have the player characters corner Baradaar and Fingal in the caves if they have had a particularly hard time trying to figure out who is doing what in the palace. Remember not to rush things. The recovery of the sword can come anytime within the three weeks before the signing of the treaty.

Items should continue to disappear (acquired by Baradaar, Fingal, Bern, or others) while the player characters are trying to figure out the mystery. If possible, the missing items should include party possessions — a result, perhaps, of the PCs being housed singly in the guest rooms. Put a little pressure on the players (in a reasonable manner), and the atmosphere improves.

One final point is that the Brotherhood of Butchers will go to great lengths to recover its goblet. If the player characters have it in their possession, they may become the target of either Tafra or other assassins. Feel free to improvise. Most of all, have fun!

CAERMOR

BY NIGEL D. FINDLEY

Why would a town refuse to be rescued?

Artwork by Jeff Kronen
Cartography by Diesel

Nigel Findley discovered the wonders of the D&D® game while studying genetics at the University of British Columbia. Now rumored to have become a yuppie, he writes for DRAGON® Magazine, enjoys windsurfing, plays in a jazz band, and manages a computer software company in what little time he has left.

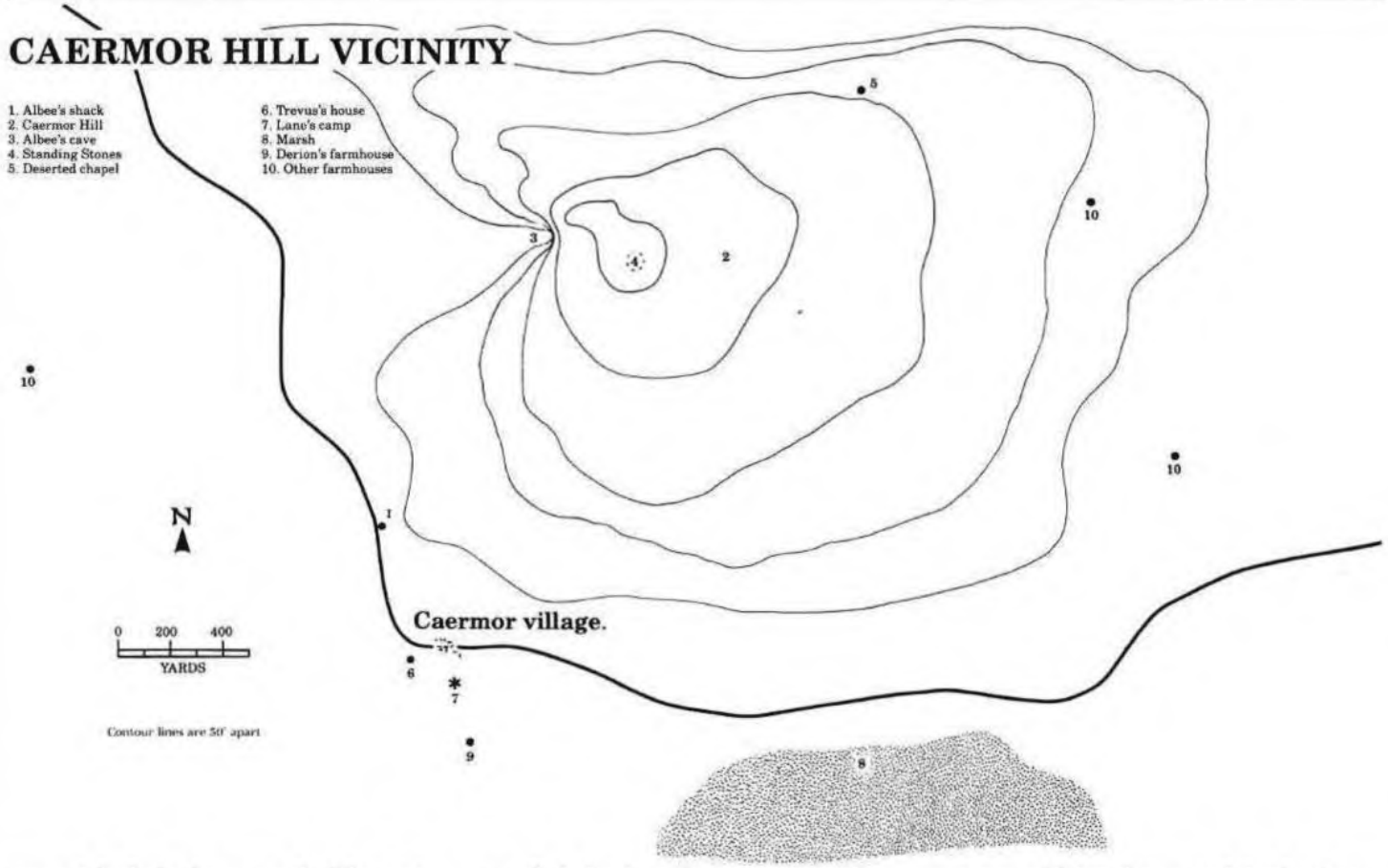
Caermor is an AD&D® game module for 4-8 characters of 2nd-4th level. The fewer the characters available, the higher their levels should be. Characters should be well equipped, and players should be experienced in the role-playing aspects of the game.

Adventure Background

To the north of the land where the characters live is a windswept and barren spit of land known as the Wizard's Claw. In this desolate locale lies Caermor, a small village (population 100 at most) several days' ride from the nearest large city. Unlike the other settlements in the area, Caermor is a farming village, intent on the cultivation of a hardy grain and a local strain of small, tough sheep.

The terrain is very similar to the highlands of Scotland: rough and rocky, with stunted growths of heather and scrub, cold and whipped by incessant sea winds. The local inhabitants are small, stocky, dour farming folk — red-faced, tending toward strong drink (to stave off the chill wind, of course), and rather belligerent when drunk. They are taciturn among themselves and cold almost to the point of hostility with outsiders. Dress for men and women is typically rough, drab homespun, and women and children tend to be quiet and uncommunicative. In general, the alignment of the people could be classed as neutral with slight lawful tendencies: loyalty to their own, but none to outsiders, coupled with a surly self-sufficiency.

There is talk that the inhabitants of Caermor and the nearby fishing villages have a lot of dwarven blood in their veins, and just outside of town are several tumbled stones bearing dwarven runes that seem to support this idea (even though a storm-whipped land spit might seem to be one of the last places sea-hating dwarves would dwell). Unlike dwarves, however, the locals generally are not avaricious and have no great love of gold. Their love — or, more



accurately, hatred tempered with great respect — is for the land.

Such is the nature of the people of Caermor that, even though hell itself seems to have turned its attention upon them, they have told no one from the nearest city, Sta Fira, of their plight, let alone asked for help. The word has gotten out, however, through a traveling merchant who managed to drink himself into the confidence of at least one local. Several adventurers have come to town, either to save Caermor or make a name for themselves, but none have returned to the city. In true Caermor style, the villagers have looked upon these would-be saviors as unwelcome visitors at best — invaders at worst.

A final note should be made concerning religion. The villagers are strongly religious, albeit unorthodox. They worship an almost forgotten storm god, Taranis Firehand (chaotic neutral, worshipped by those whose livelihood can be affected by bad weather; the holy symbol is a mailed fist clutching three thunderbolts), but believe that religion is a personal matter. They have no temple or chapel as such; each home has a small shrine in a place never seen by strangers. Any mention or question concerning religion is taken as a severe breach of etiquette (exactly *how* severe often depends on the state of inebriation of the hearer).

For the Dungeon Master

In fact, the Nine Hells *have* turned their attention in a small way on the village of Caermor, but only by direct request. A local coven of lawful-evil devil-worshipers in the town, led by a man named Trevus, has summoned, for its own various purposes, a devil that has been terrorizing the town for the past seven weeks. The most recent exploit has been the kidnapping of a local maiden, who is being held for later use as a slave or sacrifice.

However, both the devil and the coven that summoned it are pawns in a greater game (see Mother Gloam's background in "Caermor Personalities" for the coven's current plans, and see Belle Fagor's background for her plans as well). In time, nearby cities, and eventually the rest of the country, will feel the scourge of the Nine Hells. Any adventurers ridding the area of the devil are saving much more than Caermor.

The following information is known to all of the villagers. However, getting it out of them is easier said than done.

The troubles started about seven weeks ago in a simple enough manner: one of the shepherd boys came back near nightfall with one less sheep than he took out to graze that morning. A storm had come up, and he had been too concerned with getting home to count heads; by the time his father noticed, it was too dark to go out after the stray. The next morning the boy went out to get the stray and found it easily enough — dead and torn as if by huge claws. In other areas, this wouldn't be mysterious; on the heaths surrounding Caermor, however, there are no large predators.

Similar things happened on subsequent nights with other herds: strays were found dead, but not devoured — just rent, as if for the sheer pleasure of it. Less than a week later, the first sheep was slain during daylight while the shepherd slept in the sun nearby. Armed older brothers or fathers began

to accompany the shepherd boys with the herds.

Shortly thereafter, sheep were no longer the only victims. A cow in a farmyard was killed one night, and the wooden scarecrows common in the fields were destroyed or disfigured.

Four weeks ago, the first human fell prey. A farmer and his wife awoke to the terrified bellowing of their milk cow. The farmer rushed out into the farmyard with a pitchfork to do battle. It wasn't until morning that his wife could summon up the courage to go outside and find his body.

In the farms that surround the village proper, all doors are locked at sundown and all windows are shuttered. Animals are shut in barns (if there are barns) or left to take their chances in the night. The large, black sheepdogs that normally spend the night outside now sleep in the house and can be heard to whimper piteously from time to time.

In the village itself, shops remain open until nightfall — the pub still does fair business — but people don't wander the streets alone after dark. Any farmer who stays with his whiskey past twilight is more than likely to spend the night on the pub floor. Children are never seen on the street at night — not after the events of two weeks past.

Before then, Gwendolyn, the town's fairest flower, had been seeing a lot of Albee, a young artist (read "ne'er-do-well," "vagrant," etc., according to the villagers) who had come to town to "absorb the ambience." It had been an open secret that Gwendolyn had eyes for the handsome young man and vice-versa. Gwendolyn disappeared one night two weeks ago, and that was the last straw for the terrorized folk. A posse formed in the morning and descended upon Albee's cottage to see if she had taken refuge there. Instead, a search of the empty premises found one of Albee's robes stained with blood. Albee is now cursed as the killer who has plagued the land, and he is assumed to be hiding somewhere near town.

Although some locals suspect that Albee is not responsible for the tribulations visited upon them, no one admits this aloud. It is much easier to accept and think about a human killer than it is to face the fact that the supernatural — a topic tolerated by the hard-headed villagers only in the form of their local seeress — has raised its ugly head.

Several other strangers have come to town since then, for one reason or another, but nearly all have left. One group is still around, camping out of town because the local inn is really no more than a pub and has no rooms to rent. The group is made up of Lane the Archer and three henchmen: the twin brothers Tremayne and Verlayne, and Martha.

That is where the situation stands (at least, as the villagers know it) when the characters arrive in town.

Encounter Tables

Village encounters: Roll 1d6 every turn; if a "6" appears, an encounter occurs. Then roll on the table below.

Children react with fear to any strangers and run away 75% of the time. Male villagers are 1st-level fighters and are typically armed with a single knife or dagger. Female villagers are zero-level, and 50% are armed with a single knife or dagger; others are unarmed.

The abilities and personalities of the named characters above are explained in the section "Caermor Personalities."

Die roll	Day	Night
1	1-3 villagers (children)	—
2	1-3 villagers (women)	—
3	1-2 villagers (men)	1-2 villagers (men)
4	Lara	—
5	Dougal	Dougal
6	Mother Gloam	Mother Gloam
7	Derion	Derion
8	Belle	Trevus
9	Belle	—
10	Norn	—

Pub encounters: The pub, The Standing Stones, is always occupied by 3-6 local men. MacHeath and Lara are always there unless encountered somewhere else. Each time the characters enter the pub, and every two turns thereafter, the DM must roll on the following table to determine who in addition to the regular population is in the pub or who comes in. A "6" indicates an encounter occurs.

Die roll	Day	Night
1	Dougal	Dougal
2	Mother Gloam	Derion
3	Mother Gloam	Derion
4	Lane, Verlayne, Tremayne, Martha	Dougal

Countryside encounters: Roll a 1d6 every three turns; a "6" indicates an encounter. Then roll on the table below.

Treat sheep as small herd animals (AC 7; HD 1; MV 15"; #AT 1; Dmg 1; AL N); as such, they avoid humans (except their regular shepherds) and bite only in final defense. Scarecrows are described in the FIEND FOLIO® Tome; the one encountered here has been wandering the countryside aimlessly since its creator, an evil patriarch, was slain many miles to the south (scarecrow: AC 6; MV 6"; HD 5; hp 23; #AT 1; Dmg 1-6; SA special *charm* gaze and touch; AL CE).

Die roll	Day	Night
1	Sheep (2-20)	—
2	Sheep (2-20)	Atomie (2-6)
3	Trevus	Giant bat (1-3)
4	Mother Gloam	Mother Gloam
5	Albee	Giant bat (1-3)
6	Derion	Scarecrow (1)

Caermor Personalities

Since personal interactions make up much of this adventure, the major local personalities are detailed below. All characters speak the common tongue of the land.

Mother Gloam: AC 8; MV 9"; MU3/C2; hp 13; #AT 1; Dmg by weapon type; S 7, I 16, W 13, D 9, C 10, Ch 15; AL LE; *burning hands, light, sleep, shatter, cause light wounds, cure light wounds; dagger of venom +1* (three doses), *ring of protection +2, ring of polymorph self* (only to another human form, no system shock roll required; five charges), vial containing special *potion of narcolepsy* (see below), *wand of fear* (only three charges left), pack of nonmagical tarot cards, unholy symbol of Horns of Asmodeus (hidden), spell components, lantern, tinderbox, three flasks of oil, 5 gp, and 30 sp; speaks elvish; age 65

Mother Gloam is a vibrant old woman, with cold, black eyes and a crow's nest of black hair. She dresses in voluminous, silk, gypsylike dresses in clashing colors. Smooth-tongued and intelligent, she is quick to tell fortunes using her tarot cards, with which she has a natural skill (treat as the clerical spell *augury* for a short reading and the magic-user spell *precognition* for a full reading). Note, however, that what she sees in the cards and what she tells often differ, as she is as devious as she is intelligent.

Mother Gloam is, like her son Trevus, one of the leaders of the cult that summoned the devil to Caermor. Having no spells capable of causing this act, she and her fellow conspirators relied upon sacrifice and prayer — and discovered, to their surprise, that it worked. Mother Gloam tries hard to mislead anyone trying to get information about recent troubles, usually putting the blame on Albee. If she meets the party and talks with them, she is able to gauge accurately whether they are a powerful and effective group (DM's judgement, taking into account group unit/cooperation and balance, as well as levels). Note that any time Mother Gloam visits the devil (now housed in a deserted chapel), she uses her *ring of polymorph self* to disguise herself.

Mother Gloam does not publicly acknowledge Trevus to be her son, as it gives them both more freedom to work their wiles. She suspects Belle of being more than she appears, fearing even that Belle has some influence over Trevus. Nonetheless, she actively supports the coven and is as enthusiastic about their current plans as any. In fact, she has laid out most of the coven's plans herself. After the devil has driven the townspeople into submission with murders and kidnappings — with the kipnapped victims becoming slaves or sacrifices — the coven will expand its influence toward Sta Fira and other nearby cities. The kidnapping of Gwendolyn is a major step in this direction, as it has spread terror and distrust throughout the countryside. Mother Gloam desires power, lots of it, and the devil is her ticket to success.

Mother Gloam has some skill as an alchemist and is able to create a magic *sleep*-type potion — the effects of which are similar to narcolepsy. Each round that the imbiber of the potion is under any kind of stress (e.g., combat, fear, exertion, etc.), he or she must save vs. poison or fall asleep for 2-20 rounds (note that this effect can occur an unlimited number of times during the duration of the potion). This makes the effect of the potion very insidious: the victim may seem totally unaffected for a number of turns, then suddenly fall asleep at the first onset of danger. The potion has a duration of 10 + 1d6 turns.

Probably Mother Gloam's most dangerous weapon is her influence over the townsfolk themselves — particularly Derion. If she and her co-conspirators fail in any action against the PCs, the next day Mother Gloam "does the rounds" of the villagers, subtly turning them against the travelers and creating an atmosphere of more paranoia, distrust, and coldness. She is sure to spend time with Derion, suggesting through the cards that the strangers might be in league with Albee.

Trevus: AC 10; MV 9"; zero-level human; hp 2; #AT 1; Dmg by weapon type; S 6, I 13, W 7, D 9, C 4, Ch 8; AL LE; two daggers, unholy symbol of Horns of Asmodeus (hidden), 5 gp, 10 sp; age 25

Trevus, Mother Gloam's son, is badly deformed, with a club foot and a twisted, ugly face. Though he is as intelligent and sly as his mother, his intellect is blighted and unstable. This state was aided by the fact that the townsfolk reviled him from birth, forcing him to live in a hovel on the outskirts of Caer-

mor. It was his desire to take revenge against the locals that led him to pledge his soul to Asmodeus in return for a minion to chastise the town.

Trevus's incipient madness shows itself as paranoia: everyone hates him and is out to get him, or so he believes. Even genuine friendship is really a facade for this imagined hatred. If Trevus is encountered by the characters, he tries to evade them if at all possible (and if he is not surprised). In any situation in which Belle is threatened, however, Trevus fights to the death to protect her. Being completely under Belle's influence, he would not be surprised to learn of her true identity — but then, neither would he care.

Like his mother, Trevus doesn't like to admit that he and Mother Gloam are related. However, he is less dedicated to hiding this fact than she is.

Belle Fagor: Belle appears to be a human female child, age 10, of neutral alignment (actually the influence of a psionic power, *aura alteration*). This cute blonde child (note that her hair color makes her stand out from the locals who are dark- or red-haired) is actually Baalphegor, Princess of Hell. To enliven a short stretch of eternity, she visited Caermor in the form of an orphaned child (her parents, she claims, were killed by brigands on the road) to stir up trouble after Trevus's request for a devil became known in the Hells. At the present time, she lives with MacHeath, the pub owner.

Belle found Trevus tailor-made for her plans. Working her way into his sympathies and playing on his madness, she became the only person he likes and trusts, and uses him to control the operations of the coven. For now, she plans to let the coven think that it is in charge of things; the cruel truth will be delivered later. Desiring a break from the infernal politics of the Nine Hells, Baalphegor is enjoying herself and regards her interplanar tinkering as a sort of game, with its own rules.

The purpose of this "game" is to test the mettle of the coven, seeing whether it is determined and wicked enough to be of further use in the future. As part of this test, Belle has ensured that the summoned devil is properly limited in its power (see description of the devil below) and understands that Belle, not the coven, is the *real* ruler in the area. Though she uses her influence over Trevus to protect the devil in the abandoned church and to keep the "fun" going, she does nothing directly, since that would be against the "rules" by which she plays her game. If the devil is killed and the coven is still relatively intact, she reveals herself to the coven and orders the conspirators into conflict with the party. If the coven and the devil are both defeated, she abandons the project and visits the adventurers in her childlike form, thanking them for the entertainment they have provided her. Then she transforms into her true devilish shape and vanishes, but not before darkly promising that she intends to have more "fun" with the party in the future, since it seems to think it's good at fighting devils.

Whenever Belle is encountered, she is standing off to the side, possibly in a shadowed doorway, watching the characters with an intense gaze. As soon as some character notices her, she leaves. In conversation, Belle is quiet but gives the feeling of wisdom beyond her age.

Belle's game is to watch people combatting the devil and the coven, not to obliterate them. If any character attempts to physically attack Belle, she *teleports* away instantly or uses her powers to prevent injury to herself without inflicting damage on her attackers. If the attack is continued with any degree of determination and chance of success, however, she reveals her true nature and returns the attack with all her might.

The statistics for Baalphegor, as borrowed from DRAGON Magazine #76 ("The Nine Hells, Part II," by Ed Greenwood), are as follows:

ARMOR CLASS: *-2*
MOVE: *19"/29"*
HIT DICE: *18 (82 hit points)*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *2-12*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *80%*
INTELLIGENCE: *Supra-genius*
ALIGNMENT: *Lawful evil*
SIZE: *M (5½' tall)*
PSIONIC ABILITY: *229*
Attack/Defense Modes: All/all

Baalphegor is a cinnamon-brown female, apparently human but for her red eyes, forked tail, and slender, leathery wings. One of the Nine Hells' most artful and beautiful she-devils, Baalphegor is an honored diplomat and a consort to Mephistopheles, and counts Asmodeus as a close ally.

Young in looks, Baalphegor is magically skilled and can use the following spell-like powers, one at a time and once per round: *pyrotechnics, produce flame, animate dead, dispel magic, charm person, suggestion, detect invisibility, enchant an item, permanency, teleport* and (fulfill another's) *limited wish*. Once per day, she can employ a *finger of death*, unleash *chain lightning*, and *heal* herself. She causes *fear* (2" range) by pointing at the victim (save vs. spells at -2); she can *summon* 1-2 devils with a 75% chance of success. Baalphegor regenerates 1 hp damage every four rounds.

Though extremely powerful, Baalphegor was not included in order to crush the player characters. She should be played with care and cleverness, befitting her extreme intelligence.

Derion: AC 10; MV 12"; F4; hp 25; #AT 1; Dmg by weapon type; S 17, I 10, W 9, D 12, C 16, Ch 12; AL N; pitchfork (if encountered outside town; treat as trident), short sword, dagger, crude drawing of Gwendolyn (showing her beauty), 15 gp, 20 sp, 25 cp, and a skin of whiskey; age 50

Derion, Gwendolyn's father, is the quintessential Caermor man: stocky, strong, red hair and beard, and fierce when provoked or drunk. Since Gwendolyn's disappearance, he has become more sullen and has been "taking to his whiskey" quite seriously. He usually stays drunk every waking hour so as not to feel the pain over the loss of his daughter; when encountered, there is a 90% chance that he is drunk, but only to the point of severe surliness. He never attacks anyone without provocation; however, if Mother Gloam has had a chance to influence him, he will be looking for such provocation. Derion is not stupid and won't take on a large armed group. Rather, he tries to call out a single member for personal combat.

Since Gwendolyn's disappearance, Derion, normally a conscientious farmer, has let his farm chores slip, and his land shows his preoccupation. From time to time he makes a cursory attempt to get things back to normal, but most of his time is spent in the pub or walking. Derion is a widower and has no other children.

MacHeath: AC 10; MV 12"; F3; hp 14; #AT 1; Dmg by weapon type; S 13, I 12, W 11, D 12, C 13, Ch 15; AL LE; two daggers, club (kept under bar), unholy symbol (hidden) of Horns of Asmodeus, 35 gp, 40 sp, 40 cp; age 40

MacHeath is the owner of the village's only pub (The Standing Stones). He is usually more closed-mouth than Derion because it suits his purposes — or, more correctly, Belle's purposes — to listen more than talk (a bartender is rarely noticed listening to a conversation and often confided in by drunk customers). He acts friendly toward strangers, though, to gain their confidence or to get information. Few know more about the residents and the happenings of the village than MacHeath.

MacHeath is a member of the conspiracy led by Trevus that conjured the devil now tormenting the town. The reasons for his involvement would seem a little obscure to his neighbors if they knew; he appears to have nothing to gain by the travail. Not so, in MacHeath's eyes. He has been working the pub, which was his father's before him — but, even though he is an integral part of the community, his status in the eyes of the farmers is fairly low because he does not work the land. MacHeath could bear this faint scorn if he were rich — unlike most other villagers, he has a dwarf's acquisitive nature — but he makes precious little from the pub. Mother Gloam has convinced him that the devil's presence will right the wrongs he perceives. Not only will the devil lay low those who hold him in ill repute, but he will also share in all booty that is collected as a result of the devil's rampages.

Even though he is a member of the conspiracy and acts as Belle's foster father, MacHeath is unaware of the child's true identity. He is not capable of examining this issue rationally since Belle has *charmed* him.

Lara: AC 10; MV 12"; zero-level human; hp 3; #AT 1; Dmg by weapon type; S 10, I 13, W 13, D 11, C 10, Ch 13; AL LN; 2 gp and 5 sp; age 30

MacHeath's wife, Lara, works as assistant bartender and waitress at the pub. Worn down by long hours and subjugated by her husband, she is quiet and meek and seems considerably older than her 30 years.

Even though MacHeath makes the mistake of assuming she is stupid, Lara is not and knows more about the true state of affairs in the village than most. She is well aware that the city-boy Albee is not guilty of the recent attrocities, and is convinced that the guilty parties are actually closer to home, although she does not know exactly who they are. She is sure, however, that her husband is among them — when drunk, he often tells her of how grand their life will be "after it's all done" — and the certainty brings her great pain. She suspects nothing of Belle, but only because the child has *charmed* her.

Lara knows that she must do something, but knows that trying to take steps on her own only brings a beating from her husband. She sees in the adventurers an opportunity to do something positive. At any time she meets the characters, she sizes them up. If they seem trustworthy, she confides in them what she knows and suspects (everything except her husband's involvement), but only if MacHeath cannot observe her doing so. If MacHeath is around, she attempts to arrange a clandestine meeting with the characters, but in no way will she risk herself.

Norn: AC 10; MV 12"; F2; hp 8; #AT 1; Dmg by weapon type; S 11, I 13, W 13, D 10, C 11, Ch 10; AL N; dagger, club, 20 gp, and 15 sp; speaks elvish, dwarvish, and halfling; age 40

Norn is the village's tradesman; he collects the wool and other goods the village sells, strikes the deals with traveling merchants, then divides the revenue. In keeping with this responsibility, Norn is very hard-nosed, particu larly with strangers. When it comes to money, he is extremely tight, never letting the right hand know what the left is doing.

Because of his hard ways, strangers might assume that Norn is disliked by the villagers. Nothing could be further from the truth. Norn is liked and respected by all in Caermor, and in return, he is exceedingly fair with all local people. With strangers, however, he is still honest in his dealings, but will take them for all they are worth in a trading situation.

Dougal: AC 10; MV 12"; F3/T3; hp 23; #AT 1; Dmg by weapon type; S 9, I 11, W 9, D 11, C 10, Ch 9; AL LE; pick pockets 40%, open locks 33%, find traps 30%, move silently 27%, hide in shadows 20%, hear noise 15%, climb walls 87%; two daggers (one in each boot), short sword, unholy symbol (hidden) of Horns of Asmodeus, small Celtic-style harp (usually slung on a shoulder), small flute, 15 gp, and 25 sp; speaks elvish and dwarvish; age 35

As local minstrel, what Dougal lacks in size (he is barely 5'6") he more than makes up for in arrogance and swagger. He dresses in finer garb than most, favoring garish green kilts and cloaks.

Dougal's main character trait is conceit. Flattery is always met with sweeping good humor; anything that could be

taken as a personal slight is met with anger and, if severe enough, drawn steel. Speaking with Dougal is one of life's more aggravating pursuits. The only thing that has kept the locals from putting an abrupt end to his career is the fact that he truly has talent: he can sing, play, and tell tales extremely well, even though he has never received bardic training.

Dougal is the final member of the conspiracy, and even though he will never admit it outright, his conversation is often sprinkled with comments that show he expects great things out of life in the very near future — starting with Gwendolyn as his personal slave.

Lane the Archer: AC 6; MV 12"; F3; hp 23; #AT 1; Dmg by weapon type; S 14, I 13, W 10, D 15, C 14, Ch 14; AL LG; scale mail, long sword, hand (throwing) axe, six darts, long bow, 24 arrows, three *arrows +1*, 75 gp, 18 sp, three gems (25 gp value each); age 25

Lane and his small band are among those who have come to try to rid Caermor of its tribulations. They heard of the occurrences while in Sta Fira, from a merchant who had stopped in at the village to trade for wool. Because of Lane's noble nature, he decided he and his party should do what they could to save the village. He and his friends arrived in Caermor three days before the characters put in an appearance and immediately discovered that the village did not *want* to be saved. Finding themselves unwelcome in the village, they set up camp outside and began their investigations from there.

So far, they have discovered nothing. Lane does not know of the existence of Belle and has not yet met Lara, and thus knows nothing of her suspicions. He has come to the conclusion that Albee is not guilty — merely on the evidence of the dead sheep he has found — but can put forward no other theory. If asked, Lane refuses to join forces with the characters on the grounds that two groups working independently have a better chance of succeeding here than one large group. He does suggest exchanging information, however; anything one group finds out should be communicated to the other group. The DM can arrange for Lara to meet Lane if the group fails to meet her first.

Lane is by no means stupid, but he is sometimes naive in his belief that people are basically honest until proven otherwise. This open trust sometimes gets him into trouble. For himself, he holds chivalry and proper action above all else.

Lane and his followers may be guided about the adventure as the DM desires. They will rarely interfere with the characters' plans, but they might turn up in some unexpected places.

Tremayne and Verlayne: AC 8; MV 12"; zero-level humans; hp 5/5; #AT 1; Dmg by weapon type; S 13, I 11, W 11, D 13, C 12, Ch 11; AL LG; each has leather armor, shield, broad sword, hand (throwing) axe, six darts, and matching gold rings (15 gp each); age 19

Tremayne and Verlayne are identical twin brothers, friends and henchmen of Lane. A year or so ago, he saved them and Martha from a run-in with some orcs, and from that day forward, they threw in their lot with him. He equipped them and is in the process of training them, but they are hardly fighters yet; when trouble arises, they tend to be rather slow to respond. Both are similar to Lane — open and friendly — though maybe a little less naive, despite their fewer years.

Their loyalty to Lane is outweighed only by their protectiveness of Martha. Nothing brings them closer to being warlike than seeing someone bothering Martha.

Martha: AC 8; MV 12"; F1; hp 7; #AT 1; Dmg by weapon type; S 12, I 11, W 11, D 13, C 14, Ch 15; AL LG; leather armor (always concealed under light cloak), *ring of protection +1*, short sword, three daggers, sling, 10 sling bullets, 5 gp, and a jade pendant on a gold chain (worth 30 gp); age 19

Martha, close friend (and no more) to Verlayne and Tremayne and henchman of Lane, appears to be a fragile maiden. In fact, she is considerably more fierce and more skilled than either brother. While the twins feel they have to protect her, it often falls to Martha to protect them. She is intelligent enough to recognize the advantage in not having this known; however, she tends to fake a whatever-will-become-of-me? helplessness, and her armor and weapons are always concealed. Her loyalty to Lane is strong (he saved her life, after all), but it is not as unquestioning as that of the brothers.

Albee: AC 10; MV 12"; zero-level human; hp 6; #AT 1; Dmg by weapon type; S 10, I 13, W 9, D 10, C 9, Ch 12; AL NG; cantrips known: *present, blink, bluelight, firefinger, smokepuff, footfall*; short sword, two daggers, three darts, spell book containing cantrips (see below), and a sketch pad filled with drawings of Gwendolyn; age 24

Albee is the outsider blamed by most villagers for the tribulations visited upon Caermor. He is an artist from Sta Fira, formerly a magic-user-in-training, and came to Caermor two months ago to sketch, paint, and experience the windswept heaths. Viewed as a ne'er-do-well by the townsfolk, he decided to avoid them, so he rented an old shack outside the village. He met Gwendolyn on a trip to the pub one day, and it was love at first sight for both. At first, their meetings were circumspect, but they became more open as the relationship deepened.

Albee is innocent of any slayings. As the atrocities escalated, he belatedly realized that the town was starting to look on him as the possible culprit, but he did not want to leave because of Gwendolyn. One fateful night, Gwendolyn came over to Albee's house unexpectedly; unwilling to let her leave with the monster about, Albee had her stay almost until dawn. Almost as soon as Gwendolyn had left, Mother Gloam pounded on his door and warned him that a posse was coming to get him for his dallying with the girl. Without questioning her, he fled.

Albee now hides in a small cave under the very hill that gives the village its name, living on roots and berries and an occasional rabbit. Affected by his solitary lifestyle and the strange noises at night, Albee's sanity has slipped; he is now quite paranoid and has a tendency to talk to his pictures of Gwendolyn. If Albee is encountered outside his cave, he is seen in the distance as a wild-looking man with ragged clothes and unruly hair, staring at the characters. Because of his familiarity with the terrain and his obsessive fear of others, his chance of evasion if pursued is increased by 25%.

Gwendolyn: AC 10; MV 12"; F1; hp 4; #AT 1; Dmg by weapon type; S 10, I 12, W 10, D 12, C 11, Ch 13; AL NG; locket containing small painting of Albee (given to her by Albee); age 18

Gwendolyn, the daughter of Derion, is the girl whose disappearance prompted the hunting of Albee. Captured by Mother Gloam's *sleep* spell only mo-

ments after leaving Albee's rented cottage, she is now the prisoner of the summoned devil in a deserted chapel. She is slated to be given to a coven member as a slave or else sacrificed to the glory of the Nine Hells if she becomes too difficult to control.

Though few of the townsfolk admit it (with the exception of Lara), Gwendolyn is a headstrong girl with a very good idea of what she wants. The locals see this as lack of respect, shaming her father Derion. Anyone pushing Gwendolyn in a direction she doesn't want to go is in for a fight. When (or if) she is rescued, she sets off at once to find Albee.

While imprisoned by the devil, Gwendolyn has not been mistreated at all — Dougal would like her as part of his spoils and does not want damaged merchandise — but she has been kept bound and blindfolded. She cannot identify her captors by sight, but she has a 60% chance of identifying them by voice if she hears them speak once she has been freed; the chance of identifying Mother Gloam as one of her captors is 90%. She has also been kept under the influence of Mother Gloam's narcolepsy potion (see Mother Gloam's character description for details). The most recent dose of the potion will be effective for 6 + 1d6 turns after the characters find Gwendolyn. While imprisoned, Gwendolyn has been visited by Trevus, Mother Gloam, and Dougal (and has a chance of identifying their voices as listed above). She has *not* been visited by MacHeath. If questioned by the characters, she mentions that the devil often taunted her and that it mentioned something about its presence being at the will of "My Lady," "Her Majesty," or "The Princess."

The Monster: Red abishai devil (AC 1; MV 18"/18"; HD 4 + 2; hp 30; #AT 2, Dmg 2-5/2-5; SA grappling for 2-5 hp damage; SD regenerate 1 hp/round unless harmed by silver, holy water, or holy weapons; AL LE; spell (one per round): *command, produce flame, pyrotechnics, scare*)

The devil is a typical red abishai, matching the description in the *Monster Manual II*. Because of the rules under which Baalphegor is playing her game, she has forbidden the devil to *summon* another abishai or to use its *change self* power (she wants her opponents to know what they are up against). It uses its other abilities to best effect, however. The abishai escapes to harry the characters later (if possible), fights to the death if cornered, and never surrenders. Being as wicked as any devil can be, it has no redeeming qualities.

Event Chronology

The chronology of events at the time of Gwendolyn's capture (two weeks prior to the party's arrival) is as follows:

Time	Event
8:00 P.M.	Derion arrives at the pub, intending to stay the night
8:30 P.M.	Sunset
8:35 P.M.	Mother Gloam sees Gwendolyn arrive at Albee's house and decides to kidnap her
10:00 P.M.	The conspirators meet at Trevus's house and discuss Mother Gloam's plans
10:30 P.M.	The meeting breaks up; MacHeath and Dougal keep a watch on Albee's house; Mother Gloam goes to the old chapel to consult with devil
3:30 A.M.	Mother Gloam joins MacHeath and Dougal near Albee's house, waiting for Gwendolyn to leave
4:30 A.M.	Gwendolyn leaves Albee's house; using her *sleep* spell, Mother Gloam captures Gwendolyn, and Dougal takes her to the old chapel and ties her up
4:45 A.M.	MacHeath wakes the village, saying Gwendolyn is missing; he stirs up the posse
5:00 A.M.	The posse heads for Albee's house and is spotted by Mother Gloam, who wakes Albee and warns him to flee; Albee escapes; Mother Gloam plants the blood-stained robe (using blood from dead sheep) and hides, noting success of plan to confuse and terrorize villagers

This information should become available to the characters only through much research.

A number of special events occur after the party arrives in Caermor. The members of the coven have sense enough to realize that strangers, particularly adventuring ones, pose a threat to their plans. Any new group of strangers must be evaluated in terms of potential risk.

The night after the characters come to town, the coven meets at Trevus's shack to evaluate the group in terms of risk (Lane's group underwent this evaluation and, rightly or wrongly, were decided to be no risk). The conspirators meet at sunset (8:30 P.M.), taking the shortest route that won't lead them through the characters' or Lanes' campsites. During the meeting, the conspirators decide on the danger posed by the characters and what is to be done about them. This decision must be made by the DM, allowing for what the conspirators might have heard and seen of the characters. It should take into account such things as armor and weapons, group unity, and the apparent intelligence behind the characters' actions. If the DM decides that the conspirators see no threat posed by the characters, then nothing comes of the meeting. On the other hand, if they see the characters as a threat, then the coven takes the next step. Either way, the meeting breaks up at 9:00 P.M. with Dougal re-

turning home, retracing his earlier route.

If the party is seen as no threat, then MacHeath returns home and Mother Gloam spends the night where she is; if the party is seen as dangerous, then Mother Gloam returns to the pub with MacHeath, carrying with her as many doses of her *potion of narcolepsy* as there are members in the characters' group. At the pub, she and MacHeath spike a barrel of ale, which MacHeath then takes to the characters campsite, arriving at 9:30 P.M.. He offers the ale to the characters; he knows the people of the village and the reception they give to strangers. Will the characters have a drink with him — at his expense — as a token of good will? He uses his charisma to the utmost to persuade the characters to drink and, if necessary to assuage any fears, he drinks with them. When all (or as many as possible) have drunk the ale, he leaves, wishing them a good night. Of course, MacHeath avoids all danger until the effects of Mother Gloam's potion wear off.

When he is gone, Mother Gloam approaches the campsite and, using whatever means seem most appropriate (possibly by using her *ring of polymorph self* to appear as Gwendolyn), tries to lead the party after her. If possible, she leads them into the marsh (with which she is very familiar), hoping that the combination of treacherous terrain, *potion of narcolepsy,* and marsh inhabitants put an end to them.

If she cannot entice the party away from their campsite, she gives up and vanishes into the night, heading for the old chapel as fast as she can run. There, she instructs the devil to attack the party, hoping that the potion gives it all the advantage it needs to finish them. Note that the devil will not fight to the death in this situation. If it finds itself overmatched, it withdraws. If the devil is slain, Belle puts her own plans into action (see NPC description).

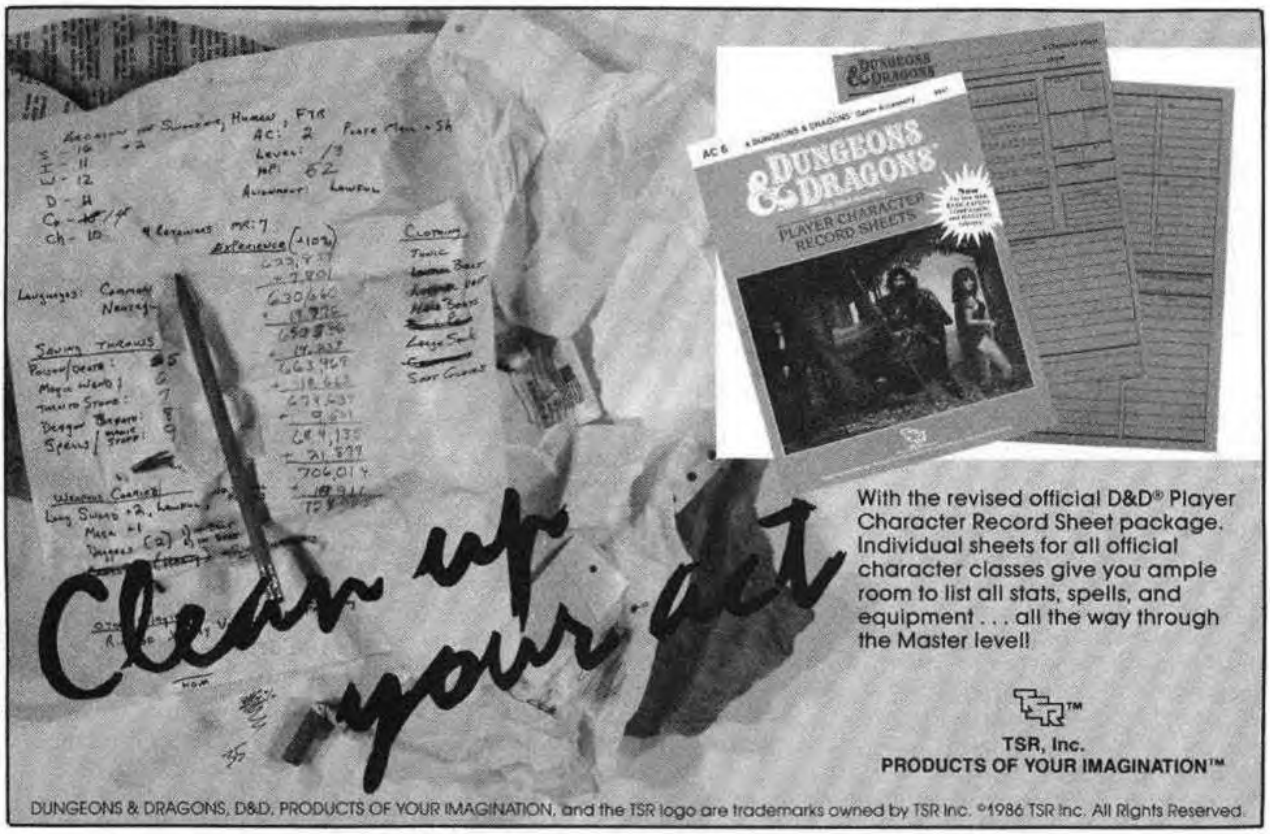
After the Rescue

If the characters succeed in rescuing Gwendolyn, the adventure is still not over. Gwendolyn lets them know in no uncertain terms that she must find Albee to make sure that he is unharmed. The villagers are even harder to satisfy than Gwendolyn; even after the girl is brought back, they still want Albee's head on a platter, unless his innocence can be proven to them. Albee and Gwendolyn are likely to elope, heading for Sta Fira to start a new life together.

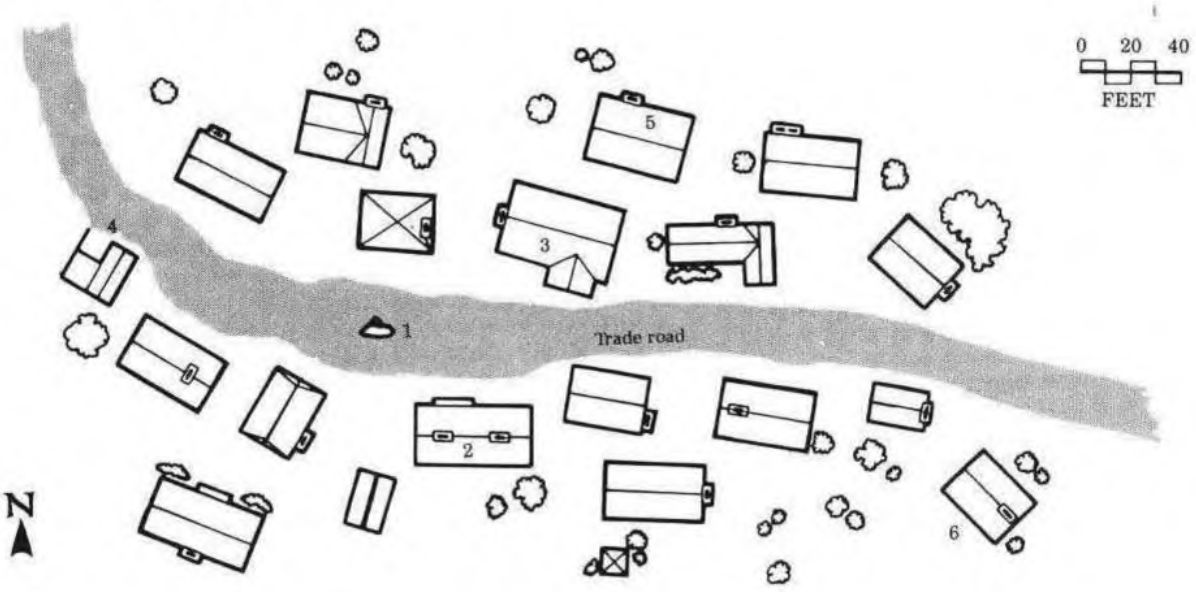
The problem of the coven exists separately from that posed by Gwendolyn. If the devil survives the rescue of Gwendolyn, it continues to harry the characters unmercifully. If the coven still exists but the devil is killed in the rescue, Belle reveals her true self to the coven and orders them to attack the characters as soon as possible, using all the wiles they have.

Note that merely killing the members of the coven or telling the villagers about their involvement won't do the trick. The villagers would take the side of any local (except for Trevus) over an outsider. Particularly for Mother Gloam and MacHeath, any evidence of guilt must be strong.

Even after the coven has been completely defeated, the PCs won't be totally free of the legacy of Caermor. Eternity is long, and Baalphegor almost certainly welcomes future opportunities for entertainment. These could be as


Clean up your act
DUNGEONS & DRAGONS
PLAYER CHARACTER RECORD SHEETS
With the revised official D&D® Player Character Record Sheet package. Individual sheets for all official character classes give you ample room to list all stats, spells, and equipment . . . all the way through the Master level!
TSR, Inc.
PRODUCTS OF YOUR IMAGINATION™
DUNGEONS & DRAGONS, D&D, PRODUCTS OF YOUR IMAGINATION, and the TSR logo are trademarks owned by TSR Inc. ©1986 TSR Inc. All Rights Reserved.

VILLAGE OF CAERMOR



1. Village square
2. Standing Stones Pub
3. Norn's house
4. Smithy
5. Dougal's house
6. Mother Gloam's house

simple as watching the PCs combat the occasional infernal creature dispatched to hound them or as elaborate as hiring them to retrieve some item stolen by someone (or something) she does not want to confront directly. Perhaps she could even require the PCs to aid her in some political machination she has planned in the Hells. Other opportunities for future adventures quickly suggest themselves to imaginative DMs; Albee may become a magic-user after all, and may meet the group again.

Caermor

The map shown above depicts the village itself. The following are the encounter areas in the town.

1. Village square. In the middle is a weathered stone standing about 5′ high, with a rusted pump emerging from it. The pump is low (3′ off the ground) and still works, although the water is rusty. Close inspection of the stone shows almost obliterated runes in an ancient form of the common tongue (intelligence of 16 + required to read it). The only legible section of the scribbling reads:

"*. . . and did Aelfred Foehammer here, by the grace of Taranis Firehand, slay the dwarven chieftain, in the year 3014 O.D. . . .*"

2. The Standing Stones. The pub is the only two-story building in town, and is identified by a wooden sign showing a set of standing stones similar to those at Stonehenge. Downstairs is a dilapidated barroom with a wooden bar at one end and a stone fireplace at the other. Behind the bar are tuns of ale and, concealed under the bar, three earthenware flasks of a fiery distilled liquor. In the corner of the bar is a ladder to a trapdoor in the ceiling which leads to MacHeath and Lara's room. MacHeath carries most of the bar's cash with him (20-200 gp).

3. Norn's house and warehouse. The warehouse area is half-full of bales of raw wool. In a locked chest are record books and 110 gp, 100 gp, and 50 cp. Norn is present 80% of the time, night and day. When he is not around, the building is securely locked. A trap is also set on the main door: if not first disarmed with a special key, a heavy crossbow fires a bolt into the first person to pass through the door (treat the crossbow as a 5 HD monster for hit determination, taking into account armor class modification, but discounting dexterity bonuses; Dmg 1-6).

4. Blacksmith's smithy and forge.

5. Dougal's house. Unlike the other buildings in town, Dougal's house is brightly decorated with paint and with cloth hanging in the windows. Dougal is present 25% of the time. Concealed under Dougal's bed is another Horns of Asmodeus symbol and 5 gems (worth 25 gp each).

6. Mother Gloam's house. The main room is decorated in bright, clashing colors, similar to Mother Gloam's clothes. The back room is an herbalist's laboratory, complete with mortar and pestle, earthenware bowls and retorts, bags of herbs, etc. On a shelf are seven flasks of potion. Three are *potions of narcolepsy*; three are spoiled (they taste very bad, but have no effects); one is a purgative. Mother Gloam is present 25% of the time, day or night.

The Countryside

The map on page 34 shows the area surrounding the village. The following are encounter areas in this vicinity.

1. Albee's shack. Now deserted. The front door has been broken off its hinges.

2. Caermor. This is the windswept hill that gives the village its name.

3. Albee's cave. Halfway up a very steep rock slope, the cave is well concealed behind a particularly large rock. The walls are covered with drawings of Gwendolyn, seemingly done with a charred stick. Albee is present 50% of the time by day and 100% of the time by night.

4. Standing stones. Like the stones on the pub's sign, these are like a small version of Stonehenge. They are aged and weathered, and the cross-pieces across the tops of the stones have been cast down. Half-eroded dwarven runes remain on some of the stones; anyone who speaks dwarvish can recognize their nature, but they are weathered to illegibility.

Many generations ago, a human general named Aelfred Foehammer descended upon the area with a mighty army of humans and elves, intending to wipe out the evil dwarves that dwelt in the area. The final battle took place upon this hill — since named Caermor (meaning "Hill of Death") — among these stones. The dwarven leader, Balorn, saw his force disintegrating and knew his own end was near. His final act was a prayer to the dwarven god of revenge, Cador, for the power to take undying vengeance. His prayer was granted. As the final blow fell, Balorn was no longer there to receive it. He had become a *shade*, with vengeance against humans and elves his only goal.

Balorn is only encountered between sunset and sunrise, and only within the compass of the standing stones. There, he use the most effective means available to wreak his vengeance on any human or elf that enters his ken. As befits any dwarf who swears fealty to the evil Cador (whether the dwarf is alive or undead), Balorn is clean shaven — an abomination in the eyes of any other dwarf (dwarven shade: AC 5; MV 6"; F4; hp 25; #AT 1; Dmg by weapon type; S 15, I 10, W 9, D 13, C 15, Ch 8; AL CE; *shield +1* (not used), chain mail,

battle axe, hand (throwing) axe, and two gems worth 100 gp each; see *Monster Manual II* for the powers of shades).

5. Deserted chapel. This old stone building, blocky and rather ugly in design, with a squat bell tower, is shown in more detail later. The summoned devil now lives here.

6. Trevus's house. Trevus is present 50% of the time by day and 90% of the time at night.

7. Campsite of Lane's group. The site consists of a firepit and four bedrolls; four light horses are always tethered nearby. By day there is a 50% chance that each of Lane, Tremayne, Verlayne, and Martha is present (determine for each individually); by night the chance is 90% each.

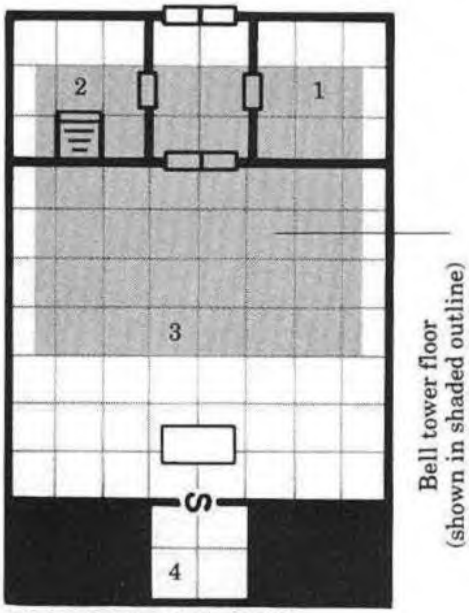
8. Marsh. The ground is so treacherous that anyone who does not know the few safe trails has a 30% chance each round of becoming trapped. Becoming trapped (sinking in the mud, often up to the knees) immobilizes the victim, eliminating dexterity bonus to armor class. To break free, a victim must do nothing else that round except try to extricate himself, and must roll his strength or less on a 1d20. Others can assist, adding half of their strength to the victim's figure for the purpose of this roll, but their own chance of becoming trapped rises to 75% for that round. Rangers, druids, barbarians, and monks have a 5% chance per level of distinguishing sound land from bad.

The marsh is home of nine muckdwellers (AC 6; MV 3"//12"; HD ½; hp 4, 4, 4, 4, 3, 3, 3, 2, 1; #AT 1; Dmg 1-2; SA blinding water jet; AL LE). Any encounter in the marsh is with them. Hidden among the swampgrass in the center of the marsh is the muckdwellers' treasure: 350 gp, 200 sp, two long swords (nonmagical), a *dagger +1*, and a nonmagical helmet with a 1,500 gp emerald set in the brow. There is a 50% chance that at any time, the muckdwellers are accompanied by a giant vulture (AC 7; MV 3"/24"; HD 2 + 1; hp 13; #AT 1; Dmg 1-4; AL N).

9. Derion's farmhouse. Derion is there 25% of the time, day or night.

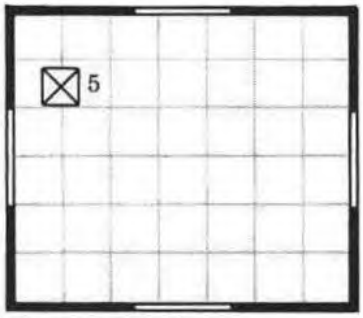
10. Other farmhouses. These (and their inhabitants) may be created as the DM desires.

DESERTED CHAPEL



GROUND FLOOR

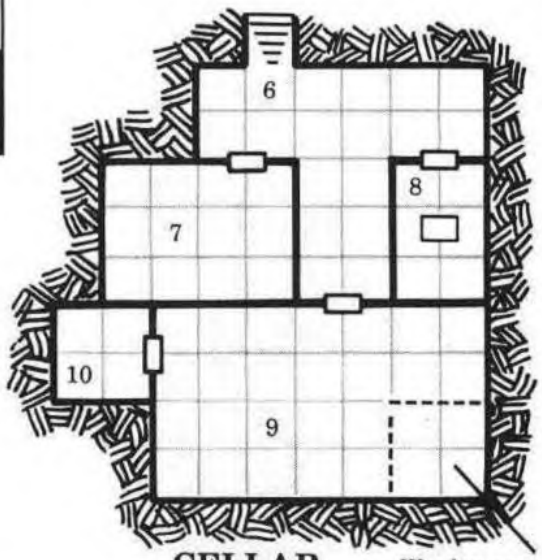
Bell tower floor (shown in shaded outline)



BELL TOWER

1. Priest's chamber
2. Robing room
3. Chapel
4. Storage
5. Trap door
6. Stairs
7. Food storage
8. Well
9. Private chapel
10. Storage

1 square = 5′



CELLAR

Wooden cage

The Old Chapel

The map above shows the old chapel inhabited by the abishai devil. The ceiling height is 9′ unless otherwise stated.

1. Priest's chamber. A decayed cot and table have been left behind. The room is occupied by two giant rats (AC 7; MV 12″//6″; hp 4, 2; #AT 1; Dmg 1-3; AL NE).

2. Robing room. Hooks around the walls identify this as a robing room. A ladder leads up to a closed trap door in the ceiling. Close observation shows that the dust on the floor has been recently disturbed.

3. Chapel. The room has no windows, but empty torch brackets on the walls indicate how it was lit. The altar at the south end of the room appears to be a solid block of rough-hewn stone with no markings or inscriptions. Observation of the floor shows that the dust has been recently disturbed, particularly around the altar. Examination of the altar itself shows fresh scratches (possibly from claws) at the southwest and southeast bottom corners of the altar.

The altar is actually hollow and opens from south to north, like a very thick trap door. The chance of opening it each round equals a character's *open doors* roll. Below the altar is a steep stairway leading down into darkness.

4. Storage. Behind a secret door is a storage room for altar fittings. Only a few remain: a green silk altar cloth (worth 50 gp), two gold candlesticks (125 gp each), and a gold goblet studded with opals (300 gp).

5. Bell tower. The ceiling here is 15′ high. The trapdoor from the robing room opens directly into the bell tower. The single bell remains, though very corroded. The clapper is missing, however. The tower has four arched openings, 4′ off the floor, 8′ high, and 10′ wide, one centered in each wall. By day, the tower is always vacant. At night, there is a 25% chance that the devil is present. If it hears any noise from down below, it certainly investigates and fights to the death.

6. Stairs. These descend 30′ below the altar.

7. Food storage room. Some supplies were obviously left behind by the last occupants of the chapel: spoiled salted beef, barrels of soured wine, and moldy sacks of grain. A closer look shows that there is some fresher food, though, not more than a week or two old.

8. Well room. In the center of the room, a well with a low stone parapet drops 10′ to brackish (but drinkable) water.

9. Private chapel. The room is normally lit by one torch in a bracket on the wall. In the southwest corner is a large wooden cage containing Gwendolyn. Her hands are bound behind her back and she is blindfolded.

The devil is present 100% of the time by day and 30% of the time by night. Mother Gloam is present 30% of the time, day or night. If the devil or Mother Gloam are present and they hear the altar being moved (75%), they extinguish the torch and lie in ambush (no chance of surprise).

10. Storage room. What little booty the devil has been able to collect (remember, it's a poor village) is here: 95 gp, 75 sp, and 80 cp.

THE KEEP AT KORALGESH

BY ROBERT B. GIACOMOZZI AND JONATHAN H. SIMMONS

Buried in fire, but hardly dead

Artwork by Mark Nelson
Cartography by Diesel

Robert Giacomozzi and Jonathan Simmons are teachers for talented and gifted children in Killeen, Texas (their students introduced them to fantasy gaming). Both of them enjoy a variety of fishing and hunting sports, both read SF and fantasy stories, and both collect miniature figures. Robert is married and has two kids, two dogs, and two pythons; Jonathan has only one dog, aptly named Goblin.

The Keep at Koralgesh is a Basic D&D® game adventure for 6-8 player characters of 1st-3rd level. This dungeon is a difficult adventure for a party made up only of 1st-level characters. Since this dungeon is not intended for a party made up solely of players new to the DUNGEONS & DRAGONS® game system, it is recommended that at least two or three PCs in the party should be above 1st level in experience. Note the mapping suggestions in "The Shrine of Kor" if placing this adventure in a larger campaign.

For the Dungeon Master

Following are some hints to the DM to heighten the interest of the players. No information should be simply given to the player characters (PCs). Knowledge should be earned by experience. As an example, if a PC picks up a magic sword, the DM should not inform the character that it gives a +1 to hit and damage. Let the PC find that out for himself in the next melee. It is also recommended that the DM have a list of the PCs' attributes and make all necessary saving throws for the PCs, informing them of any obvious effects. Likewise, the DM should describe the monsters encountered — not just name them. For instance, a human fighter is attacked by a hideous, beastlike human (ghoul) and takes 3 hp damage. The DM should make the fighter's saving throw vs. paralyzation and inform him of any negative results.

The DM should also keep the PCs informed of those factors in the environment that would be readily available to the senses, such as noises, smells, etc. Some obvious player actions should be tempered with appropriate saving throws. For example, any foolhardy action, such as leaping across a lava fissure with no aids or safety rope, should require the PC to roll his dexterity or less on 3d6 to avoid a fatal fall.

The DM should use his imagination to picture the possible results of player actions, and take the necessary steps to help curb foolish acts.

Note that the statistics for hit dice of monsters may have asterisks (*) beside them. The presence of an asterisk indicates the monster has one or more special abilities, as noted in the Dungeon Masters Rulebook for the Basic D&D game.

Information available to player characters is enclosed in boxes; the information following the boxed material is for the DM's use in playing this module.

Adventure Background

The legend of Koralgesh is known by many, but few remember its days of glory. Prior to the adventure, the DM should familiarize the players with the following story, as it is common knowledge in the area around the Mountains of Gesh.

Note: Koralgesh was destroyed 62 years prior to the start of this adventure, but it has already faded into legend and myth in the surrounding areas. The DM should avoid giving exact dates for its destruction, but the PCs should eventually piece together the date of the Helm's Peak blast.

As ships sailing towards the rising sun crossed over the dark waters of the Western Sea, their crews viewed with awe the appearance of a great white fortress embedded like a bright jewel in the dark rocks of the coast of Gesh. As the ships approached the Keep, the shining city of Koralgesh slowly came into view over the horizon. Koralgesh seemed a solace, granting safe harbor to all who sailed within.

Koralgesh seemed to be truly blessed by her patron Immortal, Kor the Sun King, for the city was a legend among the seaports of the Western Sea. Her riches were uncounted, her merchant fleet swift, and her harbor nearly invulnerable to storm or enemy. In addition, the great Keep that overlooked the harbor had more than once repelled attacks by pirates foolish enough to come within range of its catapults and other engines of war.

It is said that the stone blocks of the Keep itself were cut from the granite walls of the White Mountains and transported to Koralgesh by the dwarves of that land. Their skill in stonecraft had no equal, and they built the Keep into the very face of the great mountain called Helm's Peak, that towered like an Immortal itself over the harbor.

All went well for Koralgesh for many years. Her fame as a seaport spread throughout the land, and her riches grew ever larger. Her very streets were paved in gold, and no citizen within her walls knew sorrow or loss.

Then came the ill-fated day of the summer solstice when the face of Kor shone across the land in triumph over the darkness that was Tram, a chaotic Immortal who opposed him. Upon this day, a vast pirate fleet that followed Tram's way somehow breached the defenses of Koralgesh and attacked in the midst of the celebration of Kor. Magical fire and death were brought with them, and many of the city's inhabitants died without drawing arms. The King of Koralgesh rallied his troops, and they fought the invaders in desperation; many heroic deeds were done, but to no avail. The defenders of Koralgesh sold their lives at great cost to their enemies until all in the city were slain or had fled, save for those defenders in the Keep above the city.

What happened next is only conjecture. It is believed that the last defenders of the city appealed to the Immortal Kor himself for vengeance. If this was so, then Kor heard the pleas. A deep rumbling sounded through the whole of Helm's Peak Mountain. For the first time in the memory of man, Helm's Peak voiced its rage. With a rushing wind, great fissures opened in the side of the mountain. Smoke, lava, and choking ash rained down upon the city. With a tremendous blast, the side of Helm's Peak below the Keep burst out, burying the ruined city in fire and ash. Glowing rivers of lava wound their way to the rolling sea to send great vaporous mountains towering into the sky. Finally, the mountain slid back into silence. Lava continued its winding path to the sea and Koralgesh, jewel of the Western Sea, was no more — and the pirates who captured that jewel were no more as well.

Sailors of the Western Sea still claim to catch occasional glimpses of the Keep in the mists, high on Helm's Peak, but none venture near the treacherous waters below it, which boil and steam with Kor's wrath to this day. What secrets the Keep holds, it holds to itself alone.

Starting the Adventure

The adventurers meet in the town of Vinyard, located in the foothills of the Mountains of Gesh. Here they rest, relax, and sample some of the vintage wines produced by Vinyard's winemasters. Strangers are a luxury, and the townspeople are eager to gossip.

The Tavern of the Golden Vine is the town's main source of entertainment and lodgings. Here, the adventurers have the opportunity to question some of the townspeople and hopefully gain information about the mounting rumors that the Keep is still intact. The innkeeper is named Flann (AC 3; F3; hp 19; MV 120' (40'); #AT 1; Dmg by weapon type (see below); Save F3; ML 11; AL L; S 17, I 12, W 8, D 16, C 9, CH 14). Flann is a retired fighter and wears fine chain mail under his tunic. He keeps a *mace +1* under the bar and always wears a dagger. He is a jovial man but won't abide brawls in his tavern. Flann also knows the legend of Koralgesh and rumors 19 and 20 (see "Rumors of Koralgesh"), plus one of the DM's choice. If Flann is questioned about Koralgesh, he must be convinced of the party's integrity before he mentions his friend, Stump, the town's blacksmith.

Stump (AC 4; D3; hp 25; MV 30' (10'); #AT 1; Dmg by weapon type (see below); Save D3; ML 11; AL N; S 18, I 10, W 11, D 14, C 16, CH 7) can be found at his shop during the day, but is always at the Golden Vine in the evenings. He has been known to drink to excess and, when in this befuddled state, to challenge other patrons of the tavern to a game of darts. If he loses, he becomes sullen and refuses to talk to his opponent. The only way to regain his favor is to set him up with another mug of ale and lose the next match. Stump is a dwarf who wears leather armor and has a wooden right leg, the original having been lost to a dragon. He always carries his blacksmith's hammer (treat as a war hammer) and regards Flann as one of his only friends.

Stump's father, Banduron, was the

blacksmith to the King of Koralgesh, and Stump won't hesitate to brag about it if he has had too much to drink. He only agrees to tell the party how to get into the Keep of Koralgesh if they swear to bring him the great hammer of his father in return (see area 10, Level Two). He wears an amulet in the shape of a coin that was given him by his father; the amulet has a picture of the Shrine of Kor (see below) on one side and bears the following inscription on its back:

In valley east of great Helm's Peak,
if Koralgesh is what you seek,
Stand close and face the Shrine of Kor
if you would find the only door
In morning light of longest day
if Kor would send you on your way.

Interestingly enough, the summer solstice (the longest day of the year) is only a week away, as Stump points out to the PCs. Stump has not visited the Shrine in many years, however, and he has never looked for or found the "only door."

Rumors Of Koralgesh

If the PCs make an effort to learn more about Koralgesh, the DM may roll 1d20 for one or more rumors per individual, depending upon the size of the party. Duplication is allowed only when all choices have been exhausted. The DM is free to add more rumors or delete from the provided ones.

1. A horrible creature has been preying upon the crews of ships that venture too close to the mists around Helm's Peak. It is called a tyrannabyss (ty RAN a bis), the terror from the deep. (True)

2. The King of Koralgesh is said to have kept a great dragon for his protection. (Almost true; see area 15, Level Three, first floor)

3. The Keep is haunted by its dead. (True)

4. It is said that anyone who stands in the light of the sun in the Temple of Kor will be cured of all illnesses. (Generally true; see area 45, Level Three)

5. Foul creatures have taken up residence in the Keep. (True)

6. The streets of Koralgesh were paved in gold. (False)

7. Ships that have entered the mists of Helm's Peak have never been seen again. (Unrelated; small, volcanic-type eruptions and sharp rocks have claimed a few)

8. An army of orcs has sworn allegiance to an evil wizard in the ruins of the city. (False)

9. The Shrine of Kor still overlooks the valley east of Helm's Peak. (True, but no one goes near it now)

10. Sheep have been lost in the Mountains of Gesh, and only their partially devoured remains have been found. (Unrelated; predators abound here)

11. Helm's Peak is cursed by the Immortals. (False; it is merely a dormant volcano)

12. Three shepherds have gone in search of strays and never returned. (Unrelated; see rumor #10))

13. A raving sailor was found adrift at sea, claiming he had been to a great fortress in the mists. He found three pearls the size of robin's eggs before he was driven off by a great sluglike beast. (True, but the sailor is dead now)

14. No one visits the valley of Kor because shepherds have seen a huge shadowy creature prowling there on moonlit nights. (False; someone made up this story for fun)

15. Bright lights can be seen at the top of Helm's Peak, at which time strange creatures appear in the air around the crest of the mountain. (False; someone had a drunken vision)

16. He who finds the Shield of Kor, lost in the Keep, becomes invincible in battle. (False; no such item exists, though magical shields exist in the Keep)

17. A dragon bearing the mark of Kor is said to dwell in the Mountains of Gesh. The beast is said to judge all whom it meets. (False; derived from rumor #2)

18. An evil wizard named Landau now rules the Keep. (False, though it was derived from actual history; see area 29, Level Three, second floor)

19. The treasures of Koralgesh have never been found, and the Keep is thought to be their home.** (True)

20. The village smithy claims his father was the blacksmith of the King of Koralgesh.** (True)

** Should be known to the party.

The Shrine of Kor

Following Stump's directions to the Shrine of Kor, the party may easily find the Shrine of Kor. The DM may create a map of the wilderness region between Vinyard and the coast, placing the Mountain of Gesh parallel to the coast such that the ruins of Koralgesh and the Keep are on the seaward side of the range, and Vinyard and the Shrine of Kor are on the other. The Shrine is 45 miles from Vinyard; the forced march rules in the Expert rule book (pages 20-21) may prove useful. Remember that a week remains before the summer solstice occurs.

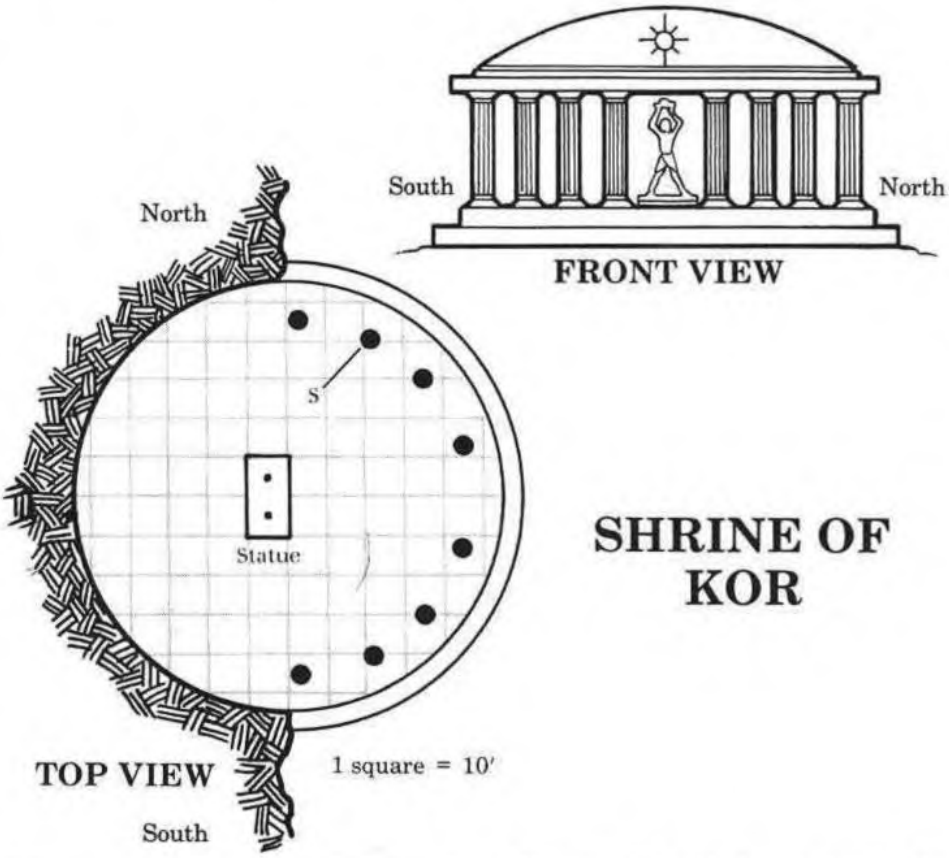
No wilderness encounters are met on the way to the Shrine, other than the following (at the DM's discretion).

Roll	Encounter
1-2	Furtive movements along the horizon that appear to be following the party
3	Partially devoured remains of sheep (wolf tracks nearby)
4	Glint of sunlight off metal in the distance
5	Skeletal remains of three men, shepherd's staffs nearby (as well as wolf tracks)
6	Kobold encounter in the Valley of the Shrine (seven kobolds: AC 7; HD ½; hp 4, 4, 4, 3, 3, 2, 1; MV 90' (30'); #AT 1; Dmg by weapon type (short swords and short bows) - 1; Save normal man; ML 6; AL C; 3-24 cp each)

As you reach the eastern side of the valley, you see a lush, green expanse of tall grasses and flowering shrubs. The white granite of the Shrine stands out sharply from the dark rock of Helm's Peak on the far western side of the valley. The ragged peaks of the Mountains of Gesh rise into the sky to your left. As you near the Shrine, you notice its immense pillars with their encircling vines of bright flowers. Within the Shrine is a great statue of the Sun King, Kor. His arms are raised above his head, and he holds an immense amber gem in his hands.

On the morning of the summer solstice, the longest day of the year, the party *must* be near enough to the Shrine to see the statue of Kor at sunrise. The Shrine is open to the elements but has weathered them well.

The amber gem cannot be damaged or removed from the statue. Anyone touching it receives an electrical shock for 1-3 hp damage.



SHRINE OF KOR

As dawn approaches, the eastern horizon becomes brighter and brighter. The morning sun can be seen rising in the notch of a distant mountain; its rays crawl across the valley floor and eventually illuminate the interior of the Shrine. As you watch, the sun's ray strikes the gem in the hands of Kor, which glows brilliantly. A new lance of bright light is emitted from the jewel to strike the second pillar from the north.

Inspection of the pillar, especially when the light first strikes it, reveals a small depression. If pressed, a door in the pillar rotates open, revealing an iron rung ladder that disappears into the depths. It is necessary to strip away the vines encircling the pillar to gain access. If the PCs fail to locate the trigger mechanism for the secret door within three minutes, they can inspect the pillar and locate the door on a roll of 1 on 1d6, elves and dwarves on 1-2 on 1d6. Torches or lanterns are required for the underground journey.

If anyone takes the time to inspect the floor of the Shrine, an occasional footprint is revealed. Nothing can be told of what manner of creature made the prints, however. The prints are actually those of orcs and other creatures coming and going from the depths of the Shrine over the last few years.

The ladder descends 20' to a corridor hewn from the rock; the corridor disappears into the dark towards the west. An iron lever is embedded in the rock at the foot of the ladder. Cobwebs are abundant and the air smells stale and earthy.

Debris litters the floor, and rats chitter from the darkness throughout the tunnel. The lever controls the secret door in the pillar above. More footprints may be found about the base of the ladder — prints of all size and shapes.

Ceiling height on this level is variable, from 8' to 11' at various places, unless otherwise stated. The walls are rough and dry, unless otherwise stated. This level appears to have been crudely carved, though by whom is a mystery.

Level One

Since the fall of Koralgesh, various creatures have made their way inside the Keep by entering the part overlooking the sea, through local caves and natural tunnels, and through the secret door in the Shrine of Kor. This assortment of monsters found within the Keep's upper level is described below. Roll 1d6 every other turn. A result of 1 indicates a wandering monster encounter on the next turn. To determine the type of encounter, roll 1d4 and consult the table below.

Roll	Encounter
1	1-6 orcs (AC 6; HD 1; hp 8, 7, 6, 6, 4, 4; MV 120' (40'); #AT 1; Dmg by weapon type (short sword); Save F1; ML 8; AL C; 3-24 cp each)
2	2-5 lizard men (AC 5; HD 2 + 1; hp 9, 8, 7, 6, 5; MV 60' (20'); #AT 1; Dmg by weapon type (club); Save F2; ML 12; AL N; 4 gems, total value 700 gp)
3	1 ogre (AC 5; HD 4 + 1; hp 16; MV 90' (20'); #AT 1; Dmg by weapon type (club) + 2; Save F4; ML 10; AL C; 70 gp in sack)
4	Noxious fumes issue forth from lava fissures, causing dizziness for −1 "to hit" for all creatures for two turns.

Lava fissures: These narrow fissures are about 30' deep. Slow moving currents of lava flow through them, casting a faint red glow throughout the area immediately around the fissure. They can be crossed by bridging them with wooden planks or some similar device, or by jumping across them. Any PCs attempting to leap across must roll their dexterity or less to succeed. Failure means a 30' drop into the lava and their deaths.

You walk west along the corridor, stepping warily around rubble that has apparently fallen from the ceiling. You are occasionally startled by rats as they scurry from the light into holes in the walls. The tunnel seems to go on endlessly, but your light finally reveals a blank wall before you.

Both the wall to the west and the wall to the south have a secret door, detectable on a roll of 1 on 1d6 (1-2 for elves and dwarves). If the party is inexperi-

enced or lacks magic weapons, the DM may prompt them toward the south wall first. Each door is operated by a lever concealed behind a loose stone in the wall next to each door. The levers move horizontally: left to open, right to close. The south door opens into a 10′ cubicle that contains old provisions (now useless), a suit of *plate mail armor +1, sword +1, mace +1,* and *shield +1.* The shield has a pale-blue upper half with a sun rising from the dark blue sea of its lower half. A pack contains 20 gp and one *healing* potion. The west door opens into the lowest level of the Keep.

1. Wine Cellar

This room smells faintly sulfurous, and it contains eight immense wooden barrels. The walls, floor, and ceiling appear to be carved from native rock.

Four bodies lie on the floor in the southwest corner of the room. Three are the remains of orcs, while one is human. Their weapons are pitted and useless, and the human still grasps the broken hilt of a sword. Combined treasure on the bodies totals 57 cp, 9 sp, and 5 gp. The southwest barrel has its western side knocked out and is now the lair of a crab spider (AC 7; HD 2*; hp 9; MV 120′ (40′); #AT 1 bite; Dmg 1-8 + poison; Save F1; ML 7; AL N). The spider entered one day when the secret door in the Shrine was left open, and has fed itself on local monsters ever since.

A secret door is concealed in the northwest corner of the room. It opens into a 10′ cubicle with a central, raised pedestal. In it are four recessed chambers with four small balls of colored crystal. By placing a colored sphere in the cup at the center of the pedestal, the room functions as an elevator. Red takes the room to Level One, yellow to Level Two, green to Level Three: First Floor, and blue to Level Three: Second Floor. It takes one round (minute) to travel one floor.

2. Mud Pool.

This chamber's floor has a thick coat of slick mud, sloping down to a slimy pool at the center of the room. A thin film of water covers the mud pool, and the odor is most foul.

Those venturing within 5′ of the pool must roll their dexterity or less, or lose their footing and slide into the pool. If this occurs, all wandering monster rolls increase to 1-2 on a 1d6, until the smelly mud is cleaned off. The mud has the advantage of drawing venom, if applied soon after the injury (allows for second save vs. poison if applied one round after a poisonous bite).

3. Orc's room.

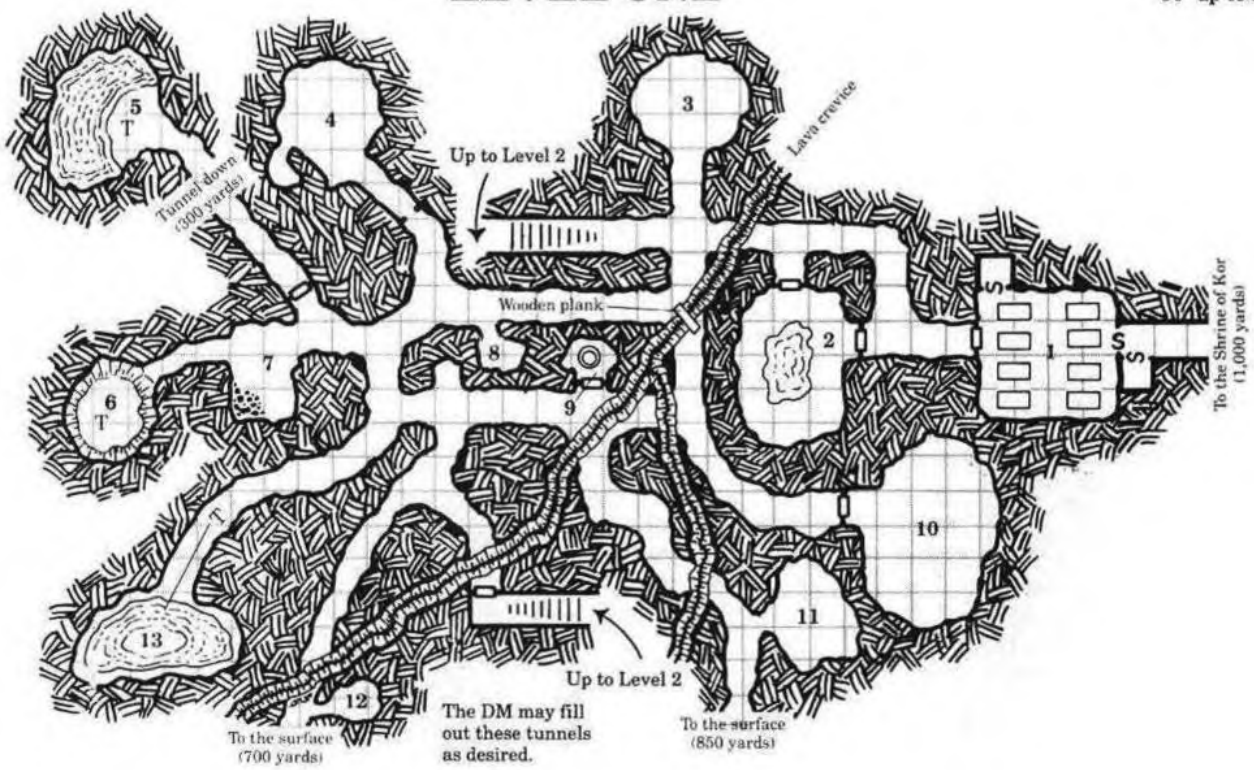
This room is filthy and unkept. Dirty blankets and foul smelling clothing are piled toward the north wall. In the room are six ugly, humanlike creatures who scramble for their weapons as they become aware of the party.

Six orcs are present (AC 6; HD 1; hp 8, 7, 4, 4, 3, 3; MV 120′ (40′); #AT 1; Dmg by weapon type (short sword); Save F1; ML 8 or 6; AL C; 150 sp in leather bag, one gold chain worth 25 gp and one *healingt* potion). The leader of this band is named Grimer, having 8 hp and +1 to all damage. He wears the gold chain and carries the potion in a crude pouch on his belt. If he is killed, group morale drops from 8 to 6. Hiding under the pile of blankets is Teutung, a 1-hp orc. He has a split personality and constantly argues with himself. One personality is a braggart and bully, while the other is a whining coward. He is familiar with the lower level and can be of use to the party. He knows of the venom drawing ability of the mud in room 2, but won't advise the party of its benefits unless bullied into it. He is sly and treacherous, and the party that heeds all of his advice had best be wary indeed. He will lead them into traps or encounters in his efforts to escape them and run away at the first opportunity to do so safely.

4. Storeroom.

The room is a jumble of overturned boxes and barrels. The barrels that are still intact contain oil, water, vinegar, and torches. A small alcove in the southwest corner of the chamber contains a number of badly deteriorated sheets of leather.

LEVEL ONE


30′ up to Level Two
Up to Level 2
Lava crevice
Tunnel down (300 yards)
Wooden plank
To the Shrine of Kor (1,000 yards)
Up to Level 2
To the surface (700 yards)
The DM may fill out these tunnels as desired.
To the surface (850 yards)

A nest of four giant centipedes (AC 9; HD ½; hp 3, 3, 2, 2; MV 60′ (20′); #AT 1; Dmg poisonous bite; Save normal man; ML 7; AL N) lies under the leather in the alcove. Bitten characters must save vs. poison or become violently ill for 10 days. They can move only at half-speed and cannot perform any other physical action.

5. Ocean Pool.

> The corridor opens out onto a broad expanse of clean sand that slopes gently down to lapping water. The pool occupies much of the chamber, and a strongly built wooden box rests in the shallow water near the shore. Blurred footprints lead into the water.

A trip wire is concealed in the sand that drops a weighted 10′-square net on any character that triggers it. Each character has a 50% chance of triggering the trap. Once the wire is tripped, three lizard men (AC 5; HD 2 + 1; hp 12, 10, 10; MV 60′ (20′); #AT 1; Dmg by weapon type (club) + 1; Save F2; ML 12; AL N) emerge from the water one round later and attempt to capture or kill the party. Each lizard man has a belt pouch containing 2-20 gp.

6. Lava Pit.

> The room has a charred smell to it. Along the walls are a number of empty shelves whose lower portions are scorched and blackened. A shut cabinet hangs on the southwest wall. A charred reptilian skeleton, of which the bones are missing down from its knees, lies on the floor.

The crusty black floor is actually a hardened sheet of lava over a molten pool. Each PC has a 1 on 1d6 chance of breaking through the crust if they venture out onto the floor alone. The chances of breaking through the lava crust increase to 1-3 on 1d6 if more than one PC crosses the floor at a time. If this occurs, the PC involved suffer 5-20 hp damage per round. A full two turns is needed to clean the hardened lava from armor, etc. The cabinet contains two vials of *healing* potion.

7. Rat Lair.

> The room smells musty and a large pile of refuse lies in the southwest corner. Furtive movements around the refuse pile can be seen as you enter, but they stop immediately.

Here, 18 normal rats (AC 9; 1 hp each; MV 60′ (20′); #AT 1 bite/pack; Dmg 1-6 + disease; Save normal man; ML 5; AL N) have made their lair in the refuse pile. They won't attack the party unless their lair is disturbed. They fear and avoid fire if possible. If they do attack, they do so in three packs of six rats each. PCs bitten have a 1-in-20 chance of being infected, save vs. poison allowed (if infected, xp value of rat becomes 6 instead of 5). If the saving throw fails, the victim may die in 1-6 days (1 in 4 chance), otherwise becoming sick for one month and unable to adventure.

8. Alcove. The chamber is empty, except for the skeletal remains of a human in rusted armor. The body has evidently been ransacked, and the third finger of its right hand is missing.

9. Pool of Seeing.

The heavy wooden door is padlocked, as well as being locked, and a large, ornate **L** is branded into the door.

Once the door is opened, a small chamber is revealed. In the center of the room is an ornate marble pool. Its waters are clear and sweet smelling. As the party looks into the pool, its surface becomes cloudy and an image forms on its surface. The pool shows one of the 10 listed rooms below and changes its image to another if the waters are disturbed. This can be done for a total of three times per day. The DM determines the room by choice or by rolling 1d10, then consulting the following table.

Roll	Room	Roll	Room
1	Lvl 2, Rm 1	6	Lvl 3, Rm 23
2	Lvl 2, Rm 10	7	Lvl 3, Rm 29
3	Lvl 2, Rm 16	8	Lvl 3, Rm 44
4	Lvl 3, Rm 3	9	Lvl 3, Rm 45
5	Lvl 3, Rm 15	10	Lvl 3, Rm 54

10. Orc Lair.

The room is large and spacious. The odor of unwashed clothing and bodies is strongly evident. There are 10 sleeping pallets along the north wall, and near the east wall is a charcoal brazier and its cooking implements. Bags of assorted materials scavenged from the dungeon are cast carelessly about.

This is the lair of 10 orcs (AC 6; HD 1; hp 8, 6, 6, 5, 5 (males), and 4, 4, 4, 4, 4 (females); MV 120' (40'); #AT 1; Dmg by weapon (males use short swords, females use clubs); Save F1; ML 8 or 6; AL C). The leader, Gronk, has 8 hp, a *shield +1,* one *potion of invisibility*, and +1 to his damage rolls. He drinks the potion himself if he feels the situation warrants it. If *invisible* when he attacks, he gains +2 on his "to hit" roll and immediately becomes visible. One of the eight bags contains 173 gp, and 752 sp, while another contains dirty clothing and a small sack with six fine gems totalling 520 gp value inside. The rest contain moldy food, assorted trinkets, and junk of no value.

11. Shrieker Room.

The room has a musty smell, and the floor is covered with fungi and mushrooms. Five large mushrooms are scattered around the room.

The five large mushrooms are shriekers (AC 7; HD 3; hp 17, 14, 12, 11, 10; MV 9' (3'); #AT see below; Dmg nil; Save F2; ML 12; AL N). Shriekers react to light within 60' and movement within 30' by emitting a piercing shriek which lasts from 1-3 rounds. DM rolls 1d6; any result of 4-6 indicates a wandering monster investigates the noise and arrives in 2-12 rounds.

12. Bat Chamber.

The corridor across the fissure has several bats apparently suspended in midair. Their thrashing and chittering fails to free them from their predicament, and their efforts increase as the lights of the party draw nearer.

Suspended in the corridor between room 12 and the Keep proper is an almost-invisible mist net used by the orcs to trap bats for food. The chamber itself is swarming with them. 1-100 bats (AC 6; HD 1/4; 1 hp each; MV 120' (40'); #AT confusion; Dmg nil; Save normal man; ML 6; AL N). At least 10 bats are required to confuse one party member. Those PCs so attacked suffer a −2 penalty to their "to hit" rolls and saving throws, and cannot cast spells. Normal bats must check morale each round unless summoned or controlled.

The mist net is woven of extremely strong fibers that are so thin even bat radar cannot detect them. The net is 5' square and has no encumbrance. It is not truly magical.

13. Bestiary.

The entire floor of the room is covered with a pool of dark water 3' deep. A small island of rubble which fell from the ceiling occupies the center of the pool. A skeletal arm can be seen protruding from the rubble. Rusted remains of iron cages are scattered about. Some are occupied by skeletons of great cats and apes, while others have had their doors wrenched off and are empty.

As the PCs travel down the corridor leading to this room, they notice water seeping slowly from the walls. As the corridor's slope increases at the point marked **T**, each PC must roll his dexterity or less to avoid slipping and falling. Any PC who doesn't make his roll slides the rest of the way down the slope into the pool. Dexterity checks are made every 10' until the party is safely in the room. The slide trap causes no damage, but causes the first person that falls to plummet into the pool with a resounding splash. When this occurs, a portion of the west wall collapses into the water, sounding very much like a large body of some kind. Torches carried by the party members that slide into the pool are extinguished.

A number of large blind fish swim in the pool, and each PC has a 1-3 chance on a 1d6 of having them bump or slide past his legs per round that he is in the pool. PCs must check for dexterity as they leave this room as well. The rubble at the center of the pool conceals a ruptured wooden chest containing 537 gp of mixed coins and gems. The body wears a *ring of protection +1*, and a *rope of climbing* lays nearby. Under the body is a bone scroll case with a scroll bearing one first-level magic-user spell, *ventriloquism.*

Level Two

Roll 1d6 every other turn; a result of 1 indicates a wandering monster encounter on the next turn. A result of 2 or 3 has a special effect that takes place when the next door is opened by the party. Roll 1d6 and compare the results with the following table.

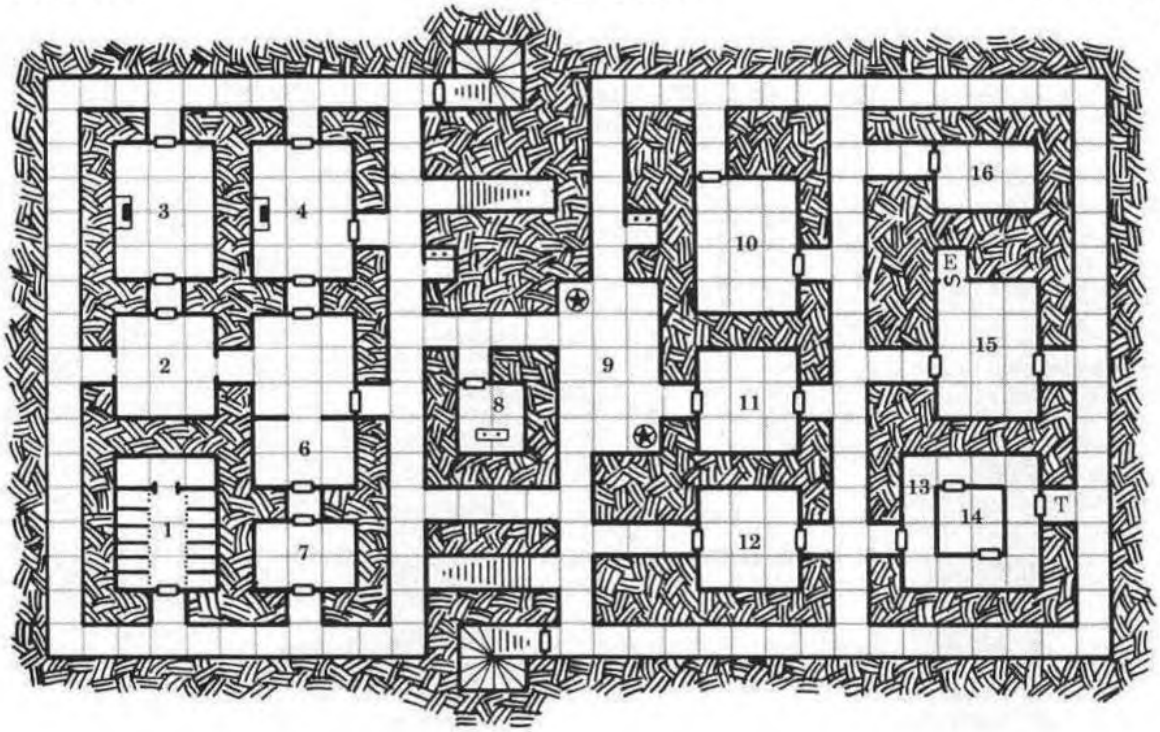
Roll	Encounter
1	1 ogre (AC 5; HD 4 + 1; hp 16; MV 90' (30'); #AT 1; Dmg by club, 1d4 + 2; Save F4; ML 10; AL C; 70 gp in sack). Note: reroll if ogre has already been killed in Level 1.
2	8 skeletons (AC 7; HD 1; hp 8, 8, 6, 6, 4, 4, 2, 2; MV 60' (20');#AT 1; Dmg 3 by short sword 1d6, 5 by club 1d4; Save F1; ML 12; AL C); all have broken manacles on their wrists.
3	1 carrion crawler (AC 7; HD 3 + 1*; hp 16; MV 120' (40'); #AT 8; Dmg paralysis; Save F2; ML 9; AL N)

20' up to Level Three, Floor 1

LEVEL TWO

Altar with Kor statue

Statue



4 2 troglodytes (AC 5; HD 2*; hp 10, 8; MV 120' (40'); #AT 3, 2 claws/1 bite; D 1-4/1-4/1-4; Save F2; ML 9; AL C). Note: PCs must save vs. poison or suffer −2 to their hit rolls. The trogs lair in area 3, this floor.

5 1 tarantella (AC 5; HD 4*; hp 15; MV 120' (40'); #AT 1 bite; Dmg 1-8 + poison; Save F2; ML 8; AL N)

6 2 ghouls (AC 6; HD 2*; hp 11, 6; MV 90' (30'); #AT 2 claws/1 bite; D 1-3/1-3/1-3 + paralyzation; Save F2; ML 9; AL C). The ghouls lair in room 5.

A result of "2" on a wandering monster roll causes a chilling wind to rush out through the next door that is opened. It blows out all torches carried, but it has no other harmful effects. A result of "3" on a wandering monster roll causes a hot wind to rush out through the next door that is opened. It causes all iron based metals to glow with an amber light, too weak to use for light. It has no harmful effects and simply serves to make the party more visible. It also blows out all torches carried. The glow lasts 3 turns or until canceled by the chilling wind.

The ceiling height for this level is 10', unless otherwise stated. Ceilings are perfectly flat, often covered with patterned geometric designs. All of the architecture dates from the age of Koralgesh.

1. Dungeon.

> Two rows of six cells border a 10'-wide corridor that travels the length of the room. Several cells have their doors ripped from their hinges. Each of the other cells is occupied by two skeletal figures, chained to the wall. An open archway on the north wall is barely visible in the darkness.

One round after the PCs enter the room, ghostly apparitions rise from the skeletons in the cells, float to the bars, and grasp them with their hands. They then begin to wail, "Free me!" in high, trembling voices. Their noise has a 50% chance of drawing the attention of the escaped skeletons (those listed as wandering monsters), which arrive 1-6 rounds later.

The back room is a torture chamber with a rack, iron maiden, fire pit, branding irons, and a chopping block scattered around the chamber. Eight sets of chains have been snapped at the manacles, leaving the chains hanging on the wall.

2. Training Room. The room is clear of all furnishings except for a number of racks on the south wall. These racks hold a number of wooden or blunt weapons and five shields. The shields all have a sun rising from a deep, blue sea on a pale blue field.

3. Barracks.

> A large number of ransacked bunks occupy this room. Blankets and mattresses are strewn around the floor, and a large fireplace occupies the center of the west wall.

This room is the lair of two troglodytes. If they have not been encountered as wandering monsters, there is a 50% chance they are here. If previously encountered and not slain, they are definitely in the barracks. Concealed in a leather bag under a bed in the southeast corner of the room is their hoard: 933 sp, a magic-user's scroll with the following spells: first-level *charm* and second-level *invisibility*, and a *medallion of ESP*.

4. Barracks.

A large number of ransacked bunks and ragged bedding are scattered around the room. A fireplace occupies the center of the west wall.

5. Mess. Four 20'-long tables can be seen in this room, and one of them has been turned over on its side in the northeast corner. Broken chairs litter the floor amid wooden plates and eating utensils. An open corridor leads west, and doors are located on the north and east walls. An open double door in the south wall leads to what appears to be another room.

6. Kitchen.

The room has two counters on the south wall and a long table in the middle of the floor. The table has been turned on its side. Two ovens lie along the east wall, and a fire pit has been built against the west wall.

This room is the lair of two ghouls. If they have not been encountered as wandering monsters, there is a 50% chance that they are here, hiding behind the table. The DM must make the appropriate die rolls for surprise. If they have already been encountered, but not slain, they are definitely in their lair. In a small leather bag concealed in the ashes of the fire pit are four gems: one 10-gp turquoise and three 500-gp pearls.

7. Storeroom.

Crates, barrels, and assorted unidentifiable objects fill this room — all of which are covered with a yellow, cottonlike material. Doors are located on the north and south walls.

The cottonlike matter covering everything in the room is actually yellow mold (AC can always be hit; HD 2*; hp 14; MV 0; #AT 1; Dmg 1-6 + special; Save F2; ML n/a; AL N). It can be killed by fire, and a torch does 1-4 hp damage per round. It squirts out a 10' x 10' x 10' cloud of spores if disturbed. Anyone caught in the cloud takes 1-6 hp damage and must save vs. death ray or choke to death within 6 rounds.

8. Chapel.

A low altar lies near the south wall. Upon it stands a 4' statue of the Immortal Kor holding a silver chalice in its cupped palms. A large, brass bowl lies on the altar at the feet of the statue.

The chalice is finely crafted silver with embossed suns on four sides. It is filled with clear, sweet water. If the cup is lifted from its palms, the statue speaks: "May the blessings of Kor be upon you." If the contents of the cup are then drunk, 2 hp damage are cured. The cup must be refilled from the brass bowl and placed back in the hands of the statue for its curative effects to work again. The bowl never empties, but the waters may cure each character only once per day. If the chalice is removed from the chapel, it curses the person who took it. Wounds then take twice as long to heal, and healing spells or potions only restore half their normal amounts. The chalice is worth 500 gp.

9. Museum.

A long, glass cabinet lies against the west wall of this room, while three suits of plate mail stand with their hands resting on top of their grounded shields along the northeast wall. Two immense statues of crabs cut from coral stand in the northwest and southeast corners. The walls are adorned with paintings of sea battles, jaws of sharks, harpoons, fishing nets, and stuffed fish.

The glass cabinet contains scrimshaw artwork in ivory, whales teeth, and mother of pearl (total value: 1,200 gp). The crab statues (AC 4; HD 3; hp 16 each; MV 90' (30'); #AT 2; Dmg 1-6/1-6; Save F3; ML 11; AL L) animate and attack anyone tampering with the contents of the museum. Corridors enter from all four walls.

10. Armory and Smithy.

Racks of weapons line the walls of this room. In the northeast corner are a forge and bellows, a large chest, and an anvil on a heavy oak pedestal. A door can be seen on the north and east walls.

Most weapons in this room are no longer serviceable. Two battle axes, three maces, and five swords appear to be in excellent condition, but cannot be removed from the racks. The anvil on the oaken pedestal shows signs of considerable use and is curiously off center on the pedestal. Concealed in a hollow cavity beneath the anvil is a beautiful sword (*sword +1, +3 undead*) with a ruby pommel and a red, leather scabbard. The chest contains useless articles of clothing and the great hammer of Banduron (*hammer +2*). If the anvil or chest is touched, the listed weapons spring from the wall and attack the party (AC 3; HD 1; Dmg by weapon type). If hit once, the weapon drops to the floor. Once all the weapons are nullified, or the party dropped to zero hit points and unconscious, all damage is discovered to be illusionary. While the party lies unconscious, all of the weapons return to their racks or reanimate five rounds after they have all been nullified. Touching the chest or anvil again repeats the process. After the first time it occurs, the weapons actually cause 1-4 hp damage regardless of weapon type.

11. Infirmary. The condition of this room is appalling: furniture has been splintered and broken, cabinets smashed, and broken glass litters the floor. Four cots are intact, and upon them lie the withered remains of four men. A door is visible on the opposite wall.

12. Captain's Quarters.

Four beds occupy the corners of this room. A wooden chest lies at the foot of each bed. In the center of the room is a battered table with a barrel on end beside it.

This room is the lair of an ogre. If it has not been met as a wandering monster, there is a 50% chance it is here. If it has been encountered but not slain, it seeks refuge in its lair. It habitually uses the bed in the southwest corner of the room and this can be easily noticed due to the rumpled state of the bedding and slumped mattress. In the chest by this bed is a bag of holding with 554 gp, 987 sp, four gems totalling 650 gp, and two *potions of healing*. The ogre uses the *potions of healing* if wounded.

13. Room of the Cube. Both doors to this room are trapped with a poison needle in the door handle. Unless successfully removed by a thief, anyone attempting to open the door by using the handle must save vs. poison or drop unconscious for 1-8 turns.

A gelatinous cube (AC 8; HD 4*; hp 18; MV 60′ (20′); #AT 1; Dmg 2-8 + special; Save F2; ML 12; AL N) roams this corridor mindlessly in a clockwise direction. It surprises on 1-4 on 1d6 due to its transparency, and successful hits require its target to save vs. paralysis or be paralyzed for 2-8 turns. Once paralyzed, hits are automatic and damage only is rolled. The gelatinous cube can be harmed by fire and weapons, but not cold or lightning.

14. Vault.

> The floor of the room is bare, except for six leather bags piled in the center of this room. On the east and west walls are two magnificent tapestries of sailing vessels and sea combat.

Both doors to this room are locked. Each bag contains 1,000 cp. Beneath the heavy bags is a secret compartment that can be detected by a thief, an elf, or a dwarf, if the party searches for it. The compartment can only be raised by moving a lever concealed behind a stone in the wall to the right of the north door. If the lever is moved to the left, the secret compartment rises from the floor to reveal a strongly made chest with brass bands reinforcing it. The lever is trapped; if it is moved to the right, sleep gas floods the chamber. All persons in the room must save vs. poison or fall asleep for 2d4 turns. A voice is heard only by those people who failed their saving throw that says: "Who dares to steal the treasures of Koralgesh? Sleep and I shall come for you!" The message serves no purpose now, since its originator died in the disaster that destroyed the city. It might increase player anxiety, however. The chest is locked and contains 370 sp and 290 gp in loose coins.

15. Storeroom.

> Scattered crates and barrels litter the floor, and rats scamper across the litter. Most of the crates have been broken open. Bolts of decaying cloth are heaped near the west wall.

This room has been ransacked, and the only things of possible value are some scattered torches and a small barrel of oil. A secret door is concealed in the northwest corner of the room for access to the elevator. Its trigger mechanism is located to the right of the door and is activated by simply pressing the stone. This also serves to summon the elevator.

16. Tomb.

> Four slabs along the walls support the bodies of four men. A large stone sarcophagus occupies the center of the room. Cobwebs hang heavily from the ceiling, even to the point of covering the bodies on the slabs.

The bodies are zombies (AC 8; HD 2; hp 14, 12, 10, 8; MV 90′ (30′); #AT 1; Dmg 1-8; Save F1; AL C) and always attack last, with no initiative roll. The sarcophagus contains the body of a man in clerical robes and a *staff of healing* lies on his breast beneath his hands.

Level Three

The ceiling height for this level is 10′, unless otherwise stated. This level, too, dates from the time of Koralgesh.

Roll 1d6 every other turn. If a "1" is rolled, a wandering monster is encountered on the following turn. The kind of monster encountered is determined by die roll of the DM's choice. If a "1" or "2" is rolled on the above die-roll check, a ghostly phantom is seen, glowing faintly. When it notices the party, it glides to a wall, floor, or ceiling and passes beyond it. They cause no damage or ill effects, being nothing more than the restless dead of Koralgesh.

Dice roll	Encounter
1	1 mountain lion (AC 6; HD 3 + 2; hp 16; MV 150′ (50′); #AT 2 claws/1 bite; Dmg 1-3/1-3/1-6; Save F2; ML 8; AL N)
2	3 shadows (AC 7; HD 2 + 2*; hp 13, 11, 9; MV 90′ (30′); #AT 1; Dmg 1-4 + special; Save F2; ML 12; AL C; SD each hit drains 1 point of strength for 8 turns)
3	6 skeletons (AC 7; HD 1; hp 8, 8, 5, 5, 4, 4; MV 60′ (20′); #AT 1; Dmg 1-6 by short sword; Save F1; ML 12; AL C)
4	2 ghouls (AC 6; HD 2*; hp 12, 7; MV 90′ (30′); #AT 2 claws/1 bite; Dmg 1-3/1-3/1-3 + paralysis; Save F2; ML 9; AL C). Lair in barracks, room 2.
5	3 rock baboons (AC 6; HD 2; hp 14, 12, 10; MV 120′ (40′); #AT 1 club/1 bite; Dmg 1-6/1-3; Save F2; ML 8; AL N)
6	1 tyrannabyss (AC 8/6; HD 5**; hp 30; MV 60′ (20′) land/120′ (40′) water; #AT 2 claws/1 sting; Dmg 1-4/1-4/1-4 + special; Save F3; ML 9; AL N). Range of paralyzing sting is 10′; successful saving throw vs. paralyzation nullify its effects (see new monster description for details).

First Floor (L3)

1. Courtyard.

> Numerous slime trails along the floor appear old and dull, but one glistening trail passes from the courtyard in the Keep. The fountains are filled with slimy, green water, and their surfaces are occasionally disturbed by movement below. Huge statues of knights in armor flank a central statue of Kor the Immortal. Stringy, unhealthy-looking vegetation has sprung up between the flagstones of the floor, though they are absent wherever a slime trail has coated the surface.

The movements in the fountains are large, disgusting looking salamanders. They are harmless, but if touched, their slimy bodies cause severe symptoms much like poison

ivy. No damage is incurred (though a −2 "to hit" is gained), and the rash disappears in 2d4 turns. If anyone looks out over the city, all that can be seen is the city's destroyed curtain wall, ruins, mist, and sea. Several trails may be seen leading to the courtyard from the surrounding cliffs.

2. Barracks.

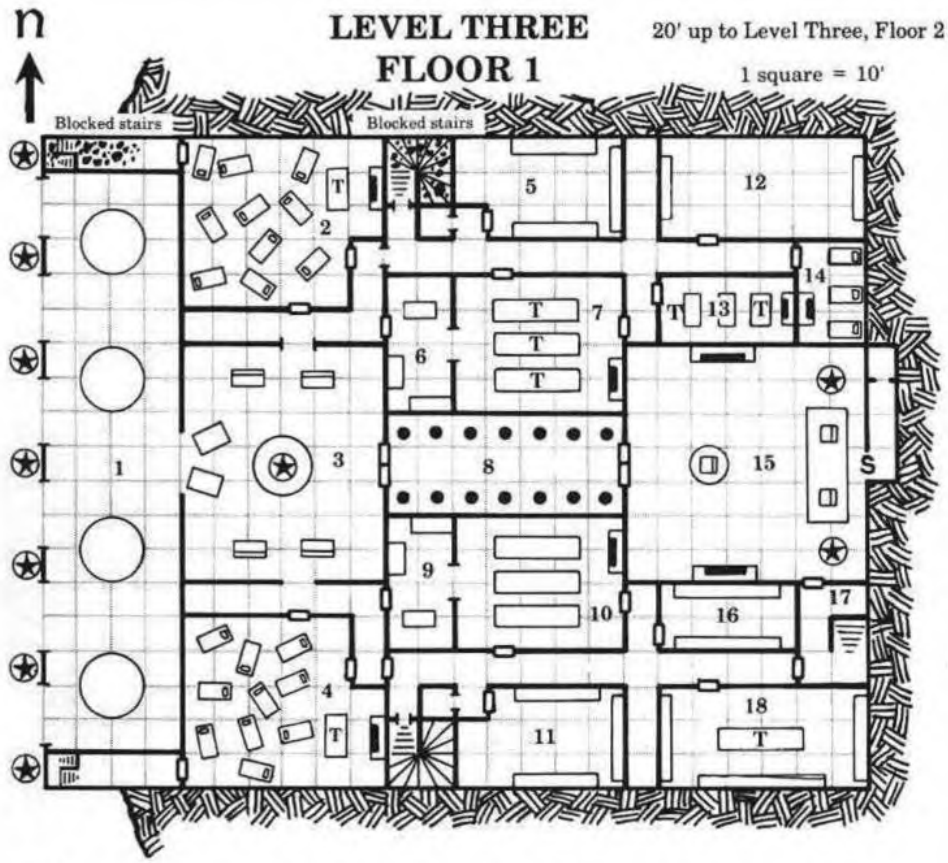
The bunks in this room are overturned or pushed into random positions. A large, oaken table stands before a stone fireplace in the northeast corner of the room. A door can be seen in the northwest corner.

This room is the lair of two ghouls. If they have not already been encountered as wandering monsters, there is a 1 in 1d4 chance that they are in this room. They have concealed 1453 cp and three gems worth a total of 1600 gp in the mattress of the upper bunk in the extreme southwest corner of the room. The door leads to a spiral stairway that is choked with rubble and cannot be used.

3. Antechamber.

Several slime trails glisten in the dim light and wind their way around the room and out the archways to the north and south. A fountain in the center of the room supports an alabaster statue of a beautiful woman in flowing robes. A heavy double door is located in the center of the east wall, and similar doors lie on the floor just inside the open passage in the west wall.

The double doors on the east wall are locked and the hinges rusted shut. They are extremely difficult to open, even for a thief (−10% to pick locks roll). The shallow water of the pool is surprisingly clear, and 258 sp are scattered around its bottom. If a coin is thrown into the pool, the statue speaks: "The poor of Koralgesh thank you for your generosity." If a coin is removed, the statue asks: "Would you steal from the poor of this city?" The statue serves no other purpose.



4. Barracks. The bunks in this room have been overturned, and the entire room is in a state of ruin. A table stands before the stone fireplace in the southeast corner of the room, and a door can be seen in the southwest corner. The door in the southwest wall opens into a corridor that leads to a functional spiral stairway.

5. Storage.

Five large barrels stand on end around the room and a large shelf occupies the north, east, and south walls.

This room is the lair of five giant rats (AC 7; HD ½; hp 4, 4, 3, 3, 2; MV 120' (40'); #AT 1 bite each; Dmg 1-3 + disease; Save normal man; ML 8; AL C). Anyone bitten by a rat has a 1 in 20 chance of becoming infected (saving throw vs. poison allowed). Failure of saving throw means that the victim may die in 1-6 days (1 in 4 chance) or become too sick to adventure for a period of one month. The rats have hoarded three bright gems worth a total of 350 gp in a pile of litter beneath the eastern shelves. The barrels contain water, vinegar, oil, pitch, and wine. The materials on the shelves have been overturned and ruined by the rats. One 50' coil of rope is intact on the northern shelf.

6. Kitchen. The open archway leads into a room with a table near the north wall, a cupboard against the west wall, and a fire pit in the southeast corner. The floor is littered with pots and pans. This room has been ransacked, and nothing of value is here.

7. Mess. Three great oak tables stand in the center of the room, and broken or overturned chairs litter the floor. A large fireplace occupies the southern half of the east wall, and an open archway can be seen in the center of the west wall. A door is located on both the north and east walls. This room has been ransacked, and nothing of value is here.

8. Great Hall.

A massive double door occupies the east and west walls of this chamber. Its 15′ vaulted ceiling is supported on each side by seven gilded pillars that border the great hall near the north and south walls. Twelve suits of plate mail stand between the pillars, each holding a halberd at port-of-arms position. On the north and south walls are gigantic tapestries illustrated with ocean scenes and battles with sea monsters and pirates.

The throne room is guarded by four sentries (AC 3; HD 3; hp 21, 20, 17, 13; MV 90′ (30′); #AT 1; Dmg 1-10 by polearm; Save F2; ML 12; AL N) which are magically animated suits of armor. If any person enters the hall from the throne room, nothing happens. If he turns around and goes back to the throne room or enters through the west door, the four suits of armor nearest the throne room animate and bar the way. They do not attack unless the party tries to force by them or attacks. Both doors of this room automatically swing shut one round after the party enters. Both doors are locked, and the west door closes slowly due to its rusted hinges.

9. Kitchen.

The open archway leads into a room with a table near the south wall, a cupboard against the west wall, and a fire pit in the northeast corner. Scattered pans and debris litter the floor.

A box in the open cupboard has a 6″-diameter hole in one end. Anyone placing his hand in the box triggers a spring blade and takes 1 hp damage. The box is a rat trap, and if the party looks around carefully, it sees scattered drops of dried blood leading from the cupboard out the door. The trap is used by the ghouls in room 2 (this level) to catch food.

10. Mess.

Three great oak tables stand in the center of the room. A large fireplace occupies the northern half of the east wall, and a number of broken chairs have been piled next to it. An open archway is located in the center of the west wall, and a door can be seen in the south and east walls.

Examinations of the fireplace reveal that it is still in use. The ashes are still warm, and the broken chairs have been used as fuel.

11. Storage.

Three bare shelves stand against the north, east, and south walls. Stacks of barrels occupy the southwest portion of the room. Cobwebs and dust cover everything in the room.

A small, ornate rosewood box lies between the barrels. Anyone attempting to reach in and grab it has a 50% chance of overturning the precariously balanced barrels. If this happens, everyone within 10′ of the barrels must roll their dexterity or less to avoid taking 1d4 hp damage. The box contains snuff.

12. Armory.

Two long racks of weapons stand in the center of the room. Another rack stands against the west wall. A closed cabinet stands against the east wall with two snoring figures lying in front of it. A flat, rosewood chest about 3′ long lies open on the floor near the west wall.

The two sleeping figures are bandits (AC 6; F1; hp 7, 4; #AT 1; Dmg 1-8 by swords; Save F1; ML 8; AL C) dressed in leather armor. A bow, quiver, and two shields lie on the floor near the bodies. They failed to disarm the trap in the cabinet against the east wall and triggered sleep gas when they attempted to open it. They wake up if any noise is made by anyone entering the room, and they try to kill the party members if they are not outnumbered. If the party appears to be too strong, they attempt to join them. They are sly and treacherous, and may steal from or kill PCs if they think they can do so safely. Blann is a swordsman and Darkeye fancies himself as an archer. The flat rosewood case contained 10 *arrows +1.* Their clips are now empty and the arrows are in Darkeye's quiver. The locked chest on the east wall contains one *sword +1, cure light wounds 1/day* in a green, leather scabbard.

By sheer luck, the bandits have not yet encountered the ghouls on this level, and neither have the ghouls found them.

13. Game Room.

Three tables stand in the central area of the room, and a fireplace is built into the east wall.

The door is slightly ajar, and when anyone opens it, four ghostly figures are seen sitting at one of the tables, playing cards. They then see the party, lay down their cards, and leave through the south wall. If anyone examines the cards, they find them to all be composed of aces and eights.

14. Captain's Room.

Three beds stand with their headboards against the east wall. A small nightstand occupies a space to the right of each bed, and a fireplace has been built into the southern part of the west wall.

The fireplace is trapped, so the DM should make all applicable saving throws for the party members who investigate it. Up inside the fireplace near the flue are three soot-darkened levers. From left to right, the levers are formed in the shape of a dragon's head, a skull, and a gargoyle's head. The levers can only be moved to the left or right, and the proper combination required to safely open a concealed compartment in the mantle is left/left/right. Any movement other than the proper combination triggers a poison needle in the appropriate lever. If a successful save vs. poison is rolled, the victim only feels the sharp prick of the needle. If the saving throw is failed, the victim gasps for air and collapses to the ground in a comatose state. All

signs of life are reduced to a point where they are practically undetectable (roll a 1 on 1d10 each time the victim is examined). This deathly coma lasts for 6 turns. If the proper combination is met, a concealed panel in the mantle slides open to reveal a compartment containing a small leather bag. The bag contains 33 gp, 27 ep, 5 pp, and three gems each worth 25 gp.

15. Throne Room.

> Two giant statues of Kor the Immortal stand near the east wall on either side of a raised dais. They each hold a trident of which the butts rest on the floor and a crystal sphere 1′ in diameter that is raised above their heads. Each sphere emits a brilliant light that illuminates the room. Two thrones of polished granite rest on either side of the dais. An ornate tapestry behind the thrones pictures a rolling sea with a beautiful white ship cresting the waves. In front of a fireplace on the north and south walls are two long benches facing a low stone chair in the center of the room. This chair is of white granite and faces the thrones. A large double door is located in the center of the west wall, and a door is also located in the eastern portion of the south wall.

Before the king's throne (on the left of the dais) is a blade-wide slot in the stone at the foot of the chair. If a sword is placed in the slot and pressed down, the Seat of Justice before the dais glows brightly. Anyone reaching into or touching this glowing area feels a pleasant tingle. If anyone sits in the Seat of Justice while it is glowing, he is instantly teleported to a cell in the dungeon on Level 2 (room 1). The DM decides whether or not the cell door is intact or wrenched open. If any skeletons are left on Level 2, there is a 50% chance per turn of their responding to the wailing of the captive spirits.

Concealed in the left arm of the king's throne are two studs. If the first stud is depressed, a small, round pedestal that contains six small, leather bags in a recessed compartment rises from the dais to the left of the throne. Each bag contains 25 gp. If the second stud is depressed, an illusionary gold dragon (AC −2; HD nil; #AT 2 claws/1 bite + breath; Dmg 2-8/2-8/6-36) appears and immediately uses its breath weapon for 44 hp fire damage (saving throw applicable for half-damage). The body of anyone slain by this breath attack drops to the floor and collapses from within, leaving all belongings behind as the body disappears to reappear in the dungeon on Level 2 (room 1). The dragon does not attack anyone on the dais and orders any survivors of its initial attack to surrender. Anyone who does so is ordered to the Seat of Justice and is teleported to the prison below, whether or not a sword is in the slot before the king's throne. All damage sustained by PCs is illusionary in nature, and one successful hit on the dragon dispells it. Anyone "slain" by the dragon awakens in 1d4 turns.

16. Ship Room.

> Two long shelves on the north and south walls support 27 models of the ships of Koralgesh. All vessels are armed with catapults fore and aft, and all bear the colors of Koralgesh.

The models are of great value as collector's items but are extremely fragile. Transportation is nearly impossible, but in the event of anyone devising what the DM feels to be a possible method, each ship is worth 150 gp. There is a 25% chance that the models break regardless of their method of transportation, and 95% if they are roughly handled.

17. Stairway.

> A skeletal figure in chain mail lies on the floor near a stairway that leads upwards. Shield and sword lie near the body.

If the body or its possessions are disturbed, the skeleton (AC 7; HD 1; hp 8; MV 60′ (20′); #AT 1; Dmg 1-8 by sword; Save F1; ML 12; AL C) animates and attacks. It cannot be turned until it animates. The skeleton wears a *ring of fire resistance* on its right hand and

a leather pouch on its belt contains 12 gp.

18. Lounge and Library.

> Shelves of moldy books line the walls, and an unhealthy, green growth clings to the ceiling and wall to spread across the floor.

The green slime (AC can always be hit; HD 2**; hp 16; MV 3′ (1′); #AT 1; Dmg turns flesh to slime; Save F1; ML 7; AL L) does not attack anyone unless the room is entered. It can only be harmed by fire or cold. It can be burned off armor or clothing if attended to quickly. Once in contact with flesh, it turns the victim into green slime 1-4 rounds after the first 6-round (one minute) period. Burning the slime after it has made contact with flesh causes half-damage to the victim and half damage to the slime.

Second Floor (L3)

19. Closet. The door opens outward to reveal a small chamber that contains mops, buckets, brooms, large bars of yellow soap, and five small kegs.

The kegs contain high quality oil for the lamps in the quarters located on this floor.

20. Guest Room. Two large beds, a table, and a rumpled carpet occupy this room. A fireplace is built into the eastern wall, and an overturned nightstand lies on the floor near the bed towards the east. The room has been ransacked; nothing of value remains.

21. Guest Room. Two beds stand in the northern part of the room, and an open chest lies overturned near the

eastern wall. A table near the west wall has been turned over, and its legs have been removed. An oval carpet lies on the floor near a fireplace on the southern wall. The room has been ransacked; nothing of value remains.

22. Guest Room. Two beds stand near the middle of the room. A chest near the bed to the west has been broken open, and a table lies on its side near the north wall. A tattered oval carpet lies on the floor under the eastern bed, and a fireplace has been built into the center of the western wall. The room has been ransacked; nothing of value remains.

23. Bath.

> The shattered door to this room lies just inside the door frame, and a foul odor fills the air. Thick trails of mucous lead from the door to a murky pool of dark water in the center of the room. Several obscure forms can be seen floating in the pool.

Fresh slime trails lead to and from this room, and the foul odor is noticed whenever anyone ventures within 30′ of the door. This room is one of two lairs for the tyrannabyss (AC 8/6; HD 5**; hp 30; MV 60′ (20′)land/120′ (40′) water; #AT 2 claws/1 sting; Dmg 1-4/1-4/1-4 + special; Save F3; ML 9; AL N). If it has not already been encountered and slain, there is a 25% chance that it is lurking in the dark waters of the pool. It attacks intruders immediately if it gains surprise or it waits for them to approach the pool. It uses its long eye stalks much like a periscope. It surges up from the pool and fires its lancet at the nearest target. If a victim is hit, the tyrannabyss drags him into the pool and submerges. The victim takes listed damage per round or dies by drowning, whichever comes first. His comrades may be able to force the tyrannabyss from the pool and save him if they react fast enough, or sever the lancet's connecting tube if they are standing close enough to do so before the victim is dragged into the pool. Blind attacks into the pool with arrows, etc., are at −3 to hit, and have a 1 in 6 chance of hitting the victim.

Three partially consumed bodies (a week old) float in the pool. Two of them appear to be sailors, and each body wears a gold earring worth 1 gp. The third body is that of an orc wearing a torn belt pouch that contained 30 gp, now scattered over the floor of the pool. Assuming that the party notices this and decides to retrieve the coins, 1d4 turns are needed to do so.

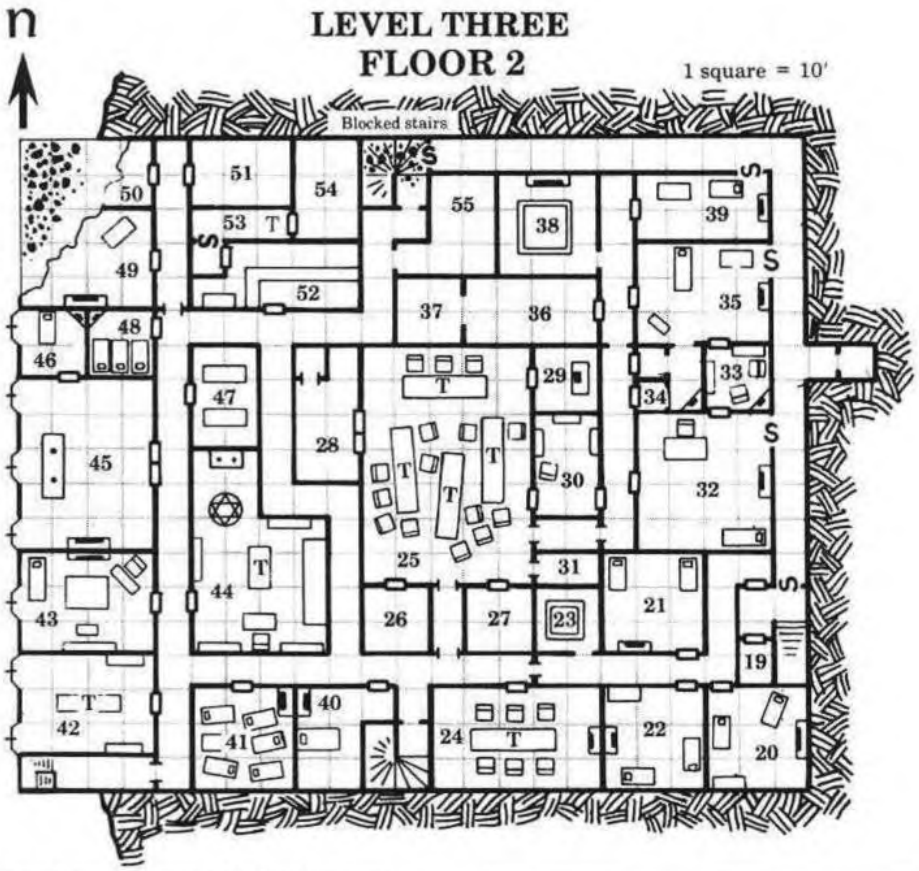
24. Library. Shelves filled with books line the walls, several of which have been pulled down to spill their contents onto the floor. A long table with six chairs stands before a fireplace near the east wall.

Though none of the remaining texts are magical in nature, the DM may create an assortment of strange and unusual tomes with references to lost treasure hoards, shipwrecks, ways to create potions, and so forth. Some false information and forged treasure maps would also be helpful.

25. Throne and Dining Room.

Great murals of ocean adventures decorate the room and a large tapestry hangs on the northern wall. Three immense tables of scarred wood stand near the center of the room and a smaller, richly carved table stands before three ornate chairs near the north wall. Chairs, plates, and eating utensils litter the floor. Open archways lead from the room in the south and southeast walls. A small, man-sized archway can be seen in the extreme southeast corner and closed doors can be seen in the east, south, and west walls.

The distance that the PCs can see is limited by their source of light. The DM must examine the map of the room and reveal what he feels the people can see from any given area in the room. Pewter dishes on the royal table have a net worth of 200 gp. As the party members approach within 30′ of the door to room 29, a ghostly image appears, beckoning to the party to follow, and disappears into room 29.



26. Royal Guards' Room.

Five bunks stand along the walls, and three stone statues stand in the room in varied positions.

The stone statues have shocked, horrified expressions. They wear expensive, ornately carved breastplates and greaves. One stands with his left forearm raised before his helmed head, and his right hand on the hilt of his sheathed sword. Another looks like he just rolled off his bunk, and crouches with his left hand raised in front of him. On the floor below his outstretched fingers lie a number of glass shards — the remnants of a mirror. The last figure stands as if frozen in the middle of a charge, sword raised over his head. Under one bunk is a helmet identical to those worn by the statues.

If rescued by a *stone to flesh* spell, the guards recall seeing Landau (as mentioned in area 29, this level) entering the room and ordering them to surrender to him or perish. Moving in to arrest him, the men were attacked by a medusa that Landau generated using a *create any monster* spell. Landau, now long dead, was a 24th-level magic-user.

27. Royal Guards' Room. Five bunks stand along the walls. The bedding been stripped off and laid in a pile in the center of the room. The room was ransacked; nothing of value remains.

28. Kitchen.

A fire pit stands next to the northeast and west walls, and a counter with two cabinets stands in the southern part of the room. An open archway can be seen in the northwest corner.

Four giant centipedes (AC 9; HD ½; hp 4, 3, 3, 3; MV 60′ (20′); #AT 1; D Poison; Save normal man; ML 7; AL N) live in the left cabinet (its door is slightly ajar).

29. Room of the Book.

The door opens into a small room decorated with a rich tapestry that hangs on the east wall. The tapestry displays the heraldry of Koralgesh, and a stone altar bearing an immense, closed book stands before it. Lying on the floor in front of the altar is a skeletal figure in blue clerical robes.

The body has no valuables and lies with its right arm stretched toward the altar with a writing quill clenched in its hand. The book is closed, and its ancient leather cover is embossed with the sun and sea of Koralgesh. If opened, an unseen voice reads the page. Whoever opens the book must turn each page until the book is completed. Upon completion, the book closes by itself. This act lays the spirits of the dead to rest throughout the Keep, destroying all undead and phantoms. The following information is read to the party.

The forefathers of our city were men of courage and wisdom. In their planning of the construction of this, our city, they consulted our wisest men, and were advised by these worthies to look for a building site accessible only by the sea. Long did they journey

along the coasts of the Western Sea. At last, along the forbidding coast of Gesh, a natural harbor was found, at the very feet of the great mountain, Helm's Peak. Here, they decided, would they build the queen of all seaports, Koralgesh.

They sent afar for stone masons whose craft would be worthy of such a task, and the dwarves of the White Mountains answered their challenge. The dwarves journeyed to the mountains of Gesh and labored hard and long. Tier upon tier of city streets and buildings were constructed from the very edge of the Western Sea up the sides of Helm's Peak itself. Granite from their homeland was imported to construct the face of the Keep, and with great cunning the dwarves delved into the body of the mountain.

In defense of our harbor, a great sea chain was stretched across its mouth. This barrier kept at bay the pirates that raided the coast of Gesh. A small fortress was erected, and a body of loyal guards controlled the windlass that lowered the chain for those ships authorized to leave or enter our port.

Soon, Koralgesh became the leading seaport of the Western Sea. Her riches became an asset that the council used to finance a fleet of ships, the like of which had never sailed the briny depths, and trade expanded to every seaport along the coasts. Silks, jewels, spices, art, and precious metals were entrusted to these vessels and never was a cargo lost. The reputation of our city grew until the decisions of our council were viewed as the laws of the sea.

Then came the man who called himself Landau. His was a power whose limits we knew not, and by guile and sorcery did he insinuate himself into the confidence of our nobility. His honeyed tongue made many friends, and his favor and power was sought by many who were not content with their positions in our city. He became a familiar figure at court, and often he was seen observing the ships in our harbor. Most interested was he in the operation of the great chain across the inlet. Alas, even I was deceived by his talents. In a blind faith in his integrity, I awarded him the freedom of the Keep and much honor. Here, to my eternal shame, I unknowingly betrayed my king and my people.

His true nature was finally revealed upon the day of the summer solstice. This, our most holy of days, was a celebration of the longest day of the year and the triumph of Kor the Sun King over Tram, Lord of Darkness. At the height of celebration, Landau caused a great weariness to fall upon our sentries and the harbor guards. He then lowered the sea chain for the pirate fleet lying in wait down the coast. Too late did I see our folly, and too late were my warnings to save our city. The pirates caught the city unaware and great was the slaughter. Our king rallied the remnants of his guard, and the sun and sea of Koralgesh struck into the heart of our enemies. Our warriors slew three for every one of our own, but the pirates pressed forward in such numbers that the standard of our city was overthrown and trampled underfoot.

One by one, our warriors fell until, at last, King Ambril faced our enemies alone. I watched in dismay as a rain of arrows descended upon him, for the cowards would not brave the terrible length of his sword. Before he fell, he raised his sword above his head, and drove it half its length into the very body of Helm's Peak. With a great cry to Kor to avenge him, he snapped the blade off within the stone, and the Immortal answered. Deep beneath our feet the mountain growled in anger. Great cracks opened in its sides, and glowing rock poured forth to engulf our enemies. With a shuddering roar that leveled buildings, a great explosion rent the mountain from within. I watched in horror as the entire city below the Keep was cast into the sea. A huge cloud of glowing embers rolled across the harbor, and destroyed every ship therein. The very waters of the sea boiled; a shroud of mist rose high into the sky.

Staggering through the choking gasses, I found the oathbreaker, Landau, as he was looting the great vault. Long did we battle and magic filled the air. We exhausted our talents and fought like beasts until, at last, I slew him with my own hands. Now, I am the last to record this knowledge in the Chronicles of Koralgesh. I end my journal to await my fate. May the Immortal Kor be merciful.

30. Study.

Two doors stand in the southern portion of the east and west walls. Two plush chairs occupy the center of the room, and a bookcase stands against the west, north, and east walls.

The shelves contain books covering a variety of topics: poetry, history, shipping, law, and economics to name a few. The second shelf in the eastern bookcase conceals a hidden panel that can be released by removing the books from the shelf, and depressing a concealed stud in the left corner of the shelf. The compartment contains one *scroll of protection from lycanthropes* and a *potion of gaseous form.*

31. King's Guardroom. Two low benches lie on their sides near the north and south walls. Litter covers the floor and the room has a pungent, animal odor. Nothing of value is in this room.

32. King's Chambers.

A massive oak desk and chair occupy the northwest part of the room. A fireplace stands in the center of the east wall, and a large reading chair sits on an ornate carpet in front of it. A large bed and a small nightstand occupy the southeast corner; the oaken foot and headboard corner posts are surmounted by a large, gold ball. An open clothes closet stands against the south wall. Two large mirrors hang on either side of the door in the west wall, and another door can be seen in the north wall.

The mirrors reflect the contents of the room whenever they are looked into at an angle. Anyone who looks directly into the mirrors for more than one

round is awarded a view of the outside of the Keep as if he were standing upon the battlements. Rolling mists are all that can be seen now. A vague, birdlike figure is seen as it plummets from above and disappears into the cloudy vapor; the figure is that of a harpy that lairs in the ruins of the outer battlements, now inaccessible from the inside. It won't be encountered by the party unless the party attempts to scale the mountain above the Keep. In the drawer of the nightstand is a *dagger +2*; also, a *ring of water walking* is concealed in the golden ball at the left of the footboard (the ball can be unscrewed from its base). Several oil lamps hang on the walls and, if the support bracket to the lamp left of the fireplace is pulled directly outwards, a sharp click is heard, and the secret door in this wall opens. To close the door, simply reverse the process. Matching lamps in the corridor open the secret doors from the other side.

33. Lounge.

A fireplace occupies the southeast corner of this chamber. A low bookcase stands against the north and west walls, and a door is located in the western side of the north and south walls. Two dusty, but comfortable looking chairs sit before the fireplace.

The room is unoccupied, and the only items of any value are two golden candlesticks (50 gp each) and a small jade statue of Kor (250 gp) on the mantle of the fireplace.

34. Servant's Quarters. A small 10'-square room lies behind this door. Its cobwebbed interior shows only a cot, a wooden chair, and a small table with a basin set into its surface. There is nothing of value in this room.

35. Queen's Room.

This is a large, ornate room. A plush chair on an oval carpet faces a fireplace in the center of the east wall. A canopied bed, lady's vanity table, and a chest can be seen near the north wall. Two large mirrors hang on either side of a door on the west wall. Another chest and a round table are located in the southern portion of the room. An open archway and a door can be seen in the southern wall.

The open archway leads to a nursery; inside are a child's crib and corner fireplace. Several lifelike toy birds are suspended in the air above the crib. If touched lightly, they sing melodiously. If moved with any force, they lose their dweomer and fall to the floor. A small handmaiden's chamber lies next to the nursery.

The mirrors on the east wall are identical to those in room 32. There is a 10% chance for each PC to catch another glimpse of the harpy. A silver hand mirror, comb, and brush (25 gp value) lie on the vanity. Each chest contains clothing, but the only thing of real value is a silver embroidered belt of soft leather with a buckle of small pearls set in the shape of the sun (250 gp value). A secret door is concealed in the northern corner of the east wall; it is opened in the same manner as the door in room 32.

36. Music Room.

This room contains musical instruments of many different shapes and types. Wooden flutes, harps, lutes, and others line the walls. Wooden stools are scattered around the room, and an open archway is located in the center of the west wall.

These instruments have all suffered from the dampness, and are worthless and unplayable as a result.

37. Weaving Room.

A large loom occupies the center of the room. An ornate chair and wooden chest stand next to it.

A tapestry of an ocean scene has been started on the loom. If the chest is opened, it reveals spools of different colored thread. A spool of silver thread and a spool of gold thread (worth 10 and 20 gp) lie in the bottom of the chest, beneath the removable upper rack.

38. Royal Bath.

The door to this room has been forced off its hinges and lies just inside the doorway. A foul odor fills the room and glistening, wet trails can be seen on the marble floor. A large bathing pool occupies the center of the room; its waters are dark and murky. A fireplace can be seen in the center of the north wall.

There is an 80% chance that the tyrannabyss is lying at the bottom of the pool, if it has not already been encountered and slain. The water in the pool is too filthy to see through. If present, the tyrannabyss tries to gain surprise and attack with its harpoon weapon. Any characters so hit are dragged into the pool. If the beast succeeds in capturing its prey, the victim's friends can come to his aid at −3 to hit the submerged animal, at a 1 in 6 chance of striking its prey. There is 470 gp of mixed coins at the bottom of the pool (1d8 turns to retrieve).

39. Princess's Chamber.

A large vanity has been pulled away from the wall towards the door, and an ornate chest can be seen near the south wall. A narrow table with cobwebbed candlesticks and small jars also stands against the south wall. A canopied bed and a small nightstand occupy the northeast part of the room, and a fireplace is built into the center of the east wall. Large mirrors hang on either side of the door.

The door to this room is bolted from within, and must be forced open. As soon as the party tries to force the door, it hears a muffled crash from within the room. The long table against the south wall is covered with cobwebs, but the small jars have recently been disturbed. A wooden chair lies on its back in front of the table, and a small paint brush lies beside it, still wet with red paint. There is one opened jar on the table and it contains old, dried red paint. A parchment on the table depicts a brightly colored bird still in the process of being painted. All of the jars contain dried pigments. The mirrors perform the same way as those in Rooms 32 and 35. In a small silver box at the back of the drawer in the vanity are four gold rings. One of the rings is a *ring of animal control.* The total value of the box and the other rings is 500 gp.

40. Steward's Room.

The door opens into a small 10' square entry that leads into a larger room. A table stands against the north wall and a fireplace can be seen in the northern corner of the

west wall. A bed, desk, and chair occupy the remaining part of the west wall. A cloaked figure sits in a chair facing the fireplace.

The cloaked figure is the skeletal body of the Keep's steward. A chain of office hangs around his neck, and a heavy gold ring with a large dark gemstone is worn on his right hand. The heavy facing of the ring rotates and produces a small key from the gem's surface. The chain is worth 25 gp and the ring is worth 55 gp.

41. Servant's Quarters.

Six bunks are scattered throughout this room, and a fireplace is located in the northern corner of the east wall.

This is the lair of three ghouls (AC 6; HD 2*; hp 14, 12, 10; MV 90' (30'); #AT 2 claws/1 bite; Dmg 1-3/1-3/1-3 + paralysis; Save F2; ML 9; AL C); they are awake and alert. The door is locked from within. Any noise made by the party in its attempts to pick or force the lock alerts the ghouls inside. The ghouls unlock the door, open it, grab whomever is on the other side, and snatch him into the room. Two of them attempt to close and lock the door, while the third keeps their victim busy. Behind a loose stone in the southwest corner of the room is a cloth sack containing 423 cp, 107 sp, and 185 gp, but a PC must look carefully to see it beneath the dust and litter.

42. Map Room and Observatory.

The door opens to reveal a room whose western wall contains two shuttered windows at the corners of the chamber. A pedestal supports a long, tubelike structure before each window and a small statue stands between them. A long table stands in the center of the room; the table is bare except for a small, carved stand. A large shelf against the north wall contains rolls of parchmentlike material, and a small table stands against the south wall.

The cupped stand on the table is the resting place for a crystal ball concealed behind the map shelf on the north wall. At the back of the lowest shelf is a small seam that appears slightly chipped and cut. By inserting a dagger blade into this seam and prying downward, a catch is released with an audible click. The entire shelf can now slide along the wall to the left to expose a small, locked wall safe. Inside this safe is a *crystal ball* in a blue velvet bag. The brass tubes are green with corrosion, but could be cleaned up. They are telescopes, bolted securely to their pedestals. If they can be removed without damage and are properly cleaned, each telescope is worth 750 gp. The small statue is a replica of the Immortal Kor; it has a small slot in the base of its low stand. If a gold coin is dropped into this slot, the statue says: "High humidity and deep fog . . . again. Water temperature variable to boiling, and it looks like rain." If the base is smashed open, no coins are found, and the statue ceases to operate.

43. Wizard's Chamber.

A shuttered window is located in the center of the west wall. A bed, fireplace, desk, and chair occupy the northern part of the room, and a very large carpet covers the center of the floor. Below a very large painting on the south wall stands an ornate chest.

The 8' x 20' painting on the south wall portrays a mirror copy of the room itself. Standing on the carpet in the painting is a large, apelike figure with scaled skin and long, muscular arms. Three orcs stand huddled behind the desk, and two hideous, ghoul-like creatures stand near the chest. The apelike creature is an epadrazzil (eh pa DRA zil: AC 3; HD 4 + 1***; hp 21; MV 120' (40'); #AT 2; Dmg 1-4/1-4; Save F3 + special; ML 12; AL C). It steps out of the painting and attacks anyone or anything disturbing its master's belongings (see new monster description for details). Anyone captured by the epadrazzil and placed in the painting can be released by means of a *dispel magic* spell, a *rod of cancellation,* or by destroying the painting (AC 9; hp 20; half-damage by weapon type). This also frees the three orcs (AC 6; HD 1; hp 6, 6, 5; MV 120' (40'); #AT 1; Dmg by short sword, 1-6; Save F1; ML 6; AL C) and the two thouls (AC 6; HD 3**; hp 22 (now 14), 13 (now 9); MV 120' (40'); #AT 2 claws; Dmg 1-3/1-3 + paralyzation, ML 10; AL C). The two thouls are wounded and regeneration takes place one round after they are free. The orcs bolt for the door, initiating combat with anyone in their path. The thouls have a 50% chance of attacking the orcs; otherwise, they attack the party unless engaged immediately by one group or the other. The orcs each have 2-16 cp; the thouls have no treasure. The chest contains one pair of elvish boots, an elvish cloak, and three magic-user's scrolls. A small leather bag contains 15 gp and 3 pp. Scroll 1 has two second-level spells: *detect invisibility* and *phantasmal force.* Scroll 2 has one first-level *magic missile* spell, with 3 missiles. Scroll 3 has one first-level *detect magic* spell and two second-level spells; *knock* and *levitate.*

44. Wizard's Workroom.

A long table cluttered with tripods and beakers stands in the center of the room, and a large desk can be seen near the south wall. Four bookshelves stand against the walls: one to the north, one to the west, and two to the south. A heavy, black marble altar occupies the northernmost wall. A pentagram has been inscribed on the floor in front of it. A large counter with four cabinets stands against the east wall.

The door to this room has been *wizard locked.* A *knock* spell opens it, but the door locks again if it closes. It can be opened by force, but always at some penalty (roll strength or less on 4d6, for example).

Anyone entering the room must save vs. spells. Successful characters see a blinding flash and lose their sight for one turn. Those characters who fail their saving throw see their exact duplicates step from the pentagram and engage their counterparts in melee. Any PC who succeeds in slaying his double sees it fade and disappear. Each double is only visible to its original character. All damage appears real and lasts for two turns. If a PC is "slain" by his duplicate, he recovers in two turns from the illusionary damage and is under a compulsion to leave the room, never to return. The counter with four cabinets contains the following:

Cabinet 1: 20 vials of assorted materials, spices, dried powders, etc. Each stopper is numbered and vial 7 and 19 are also sealed with wax. Vial 7 is a *potion of diminution* and vial 19 is a *potion of healing.*

Cabinet 2: empty.
Cabinet 3: miscellaneous magic paraphernalia, 10 small jars of lizard scales, powdered blood, hair, etc.
Cabinet 4: glassware and a bundle containing *chain mail armor +1* wrapped in oiled leather.
A large, shallow bowl on the altar is actually a *shield +2*.

45. Temple of Kor.

This large room is nearly empty except for a large altar of polished marble, and a large oval carpet on the floor in front of it. A fireplace is located in the center of the south wall, and a shut door can be seen in the north wall. Three stained-glass windows are built into the western wall, and the one above the altar appears to have writing on it.

The inscription on the stained-glass window over the altar reads as follows:

He who stands and beholds my face
With heart and courage pure,
My Blessings on him I will place
And all his ailments cure.

Anyone who stands in the light of the late afternoon sun has all of his wounds healed. This takes place only if the DM feels that the character has been properly played and has lived up to the rhyme. A result of 1 on 1d6 indicates that the sun is blocked by rising mists from the sea below, and no healing thus takes place.

46. Bishop's Room.

A small bed lies near the north wall of this room. A fireplace and mantle can be seen in the northeast corner, and a small desk stands against the east wall. A stained-glass window is located in the northern part of the west wall.

A sliding door in the left side of the mantle reveals a narrow compartment containing two clerical scrolls. Scroll 1 has two first-level spells, *cure light wounds* and *light*. Scroll 2 has one second-level spell, *protection from evil*, and one first-level *detect magic* spell.

47. Administrative Office. This room is empty except for two overturned desks and littered paper. Examination of the papers indicates that this was a records office. Ledgers of ships, cargos, ports, etc., are all that can be found here.

48. Cleric's Room. Three cots stand in a row against the south wall. A fireplace is built into the northwest corner and a desk stands against the northern wall. Nothing of value is here.

49. Admiral's Chamber.

Rubble is scattered over the floor and the outer wall of the Keep is destroyed. An overturned desk lies in the northeast corner and a fireplace is built into the south wall.

This is the lair of five rock baboons (AC 6; HD 2; hp 11, 9, 9, 6, 5; MV 120' (40'); #AT 1 club, 1 bite; Dmg 1-6/1-3; Save F2; ML 8; AL N). There is a 50% chance that they are here. If not, they are definitely in room 50 and are attracted to this room by any noise.

50. Ruins. See monster description in Room 49.

51. Classroom. Two rows of five small desks occupy the center of this room. A lecture stand and blackboard can be seen near the eastern wall. Nothing of value is in this room.

52. Treasury. The entrance to this room has two back-to-back doors. The outer door is made of heavy oak and opens outwards. The lock is needle-trapped (save vs. poison at +3 to aged venom). This door cannot be forced inwards due to the presence of the second door. The second door is made of iron bars and opens into the room. It is locked and chained. The steward's ring key (room 40, this level) opens both of these locks.

A long, L-shaped counter travels the length of the room. A desk occupies a space in the southwest corner and a heavy oaken door can be seen behind the counter.

The small room behind the counter is empty with the exception of a brass anchor about 1' long, hanging on a peg in the northern wall. If the anchor is removed from its peg, a secret door into Room 53 opens. Replacing the anchor shuts the door.

53. Trapped Corridor.

A long corridor stretches nearly 60' to the east, stopping at a wooden door.

The corridor is actually 30' long, but skillful workmanship has gradually decreased the dimensions of the walls, floor, and ceiling to provide the illusion of distance. The eastern end of the corridor is only 4' high with a heavy 3' door.
Halfway down the corridor is an anti-gravity trap. The ceiling here extends upwards for 10'. Anyone walking under this area falls upwards and takes 1d6 hp damage. Impact with the ceiling animates three skeletons (AC 7; HD 1; hp 6, 6, 6; #AT 1; Dmg by short sword 1-6; Save F1; ML 12; AL C) who attack the unfortunate adventurer. The brass anchor nullifies the anti-gravity trap, if carried beneath the pit in the ceiling. This action drops everything to the floor for 1d6 hp falling damage. If the anchor is carried out from under the pit, anything still below it falls upwards and takes the listed damage.
The 3' door in the east wall is made of heavy oak and bound with brass; it cannot be forced open. There is a brass plate in the center of the door with a peg near its top. If the brass anchor is hung on this peg and used as a knocker, three knocks open the door. Any other method used to open the door results in the release of a throwing star from a concealed slot in the west wall for 1d4 hp damage. The star strikes one person standing in the center of the hallway. If its path is unobstructed, it strikes anyone standing in front of the door or the door itself. A total of five such stars can be released — one per attempt to open the door (strike as F4).

54. Treasure Vault.

> Four large chests stand near the north wall. Several dark stains mark the floor in front of them.

One chest contains 6,320 sp, another contains 3,370 cp, the third contains 5,050 ep, and the fourth contains 3,960 gp and 500 pp. A small chest behind the others contains 97 gems worth a total of 2870 gp.

55. Storage. The door to this room is forced off its hinges. The interior of the room is in ruins. Shattered boxes, barrels, and glass containers litter the floor. Nothing of value remains.

New Monster Descriptions

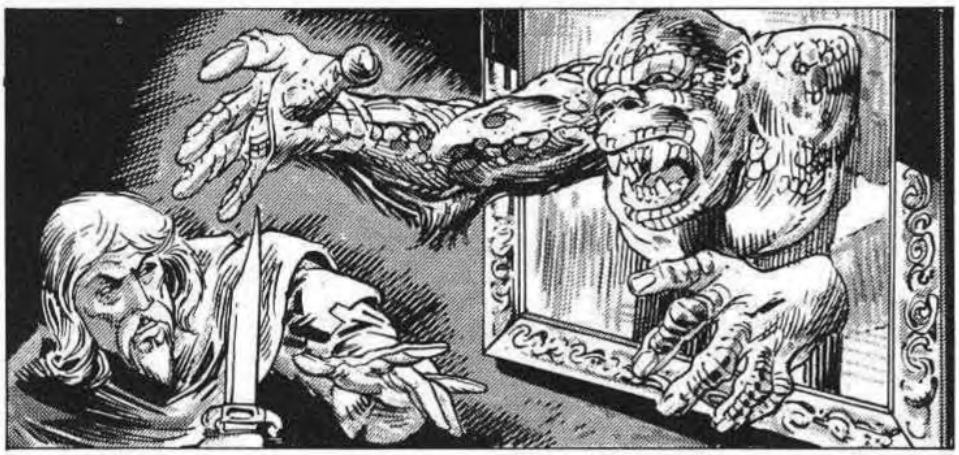
TYRANNABYSS

Armor Class:	*8/6*
Hit Dice:	*5***
Move:	*60' (20') on land /120' (40') swimming*
Attacks:	*2 claws/1 sting*
Damage:	*1-4/1-4/1-4 + special*
No. App.:	*1-4*
Save as:	*Fighter 3*
Morale:	*9*
Treasure:	*U*
Alignment:	*Neutral*
XP Value:	*425*

The tyrannabyss inhabits coastal waters — especially reefs and rocky shoals — where it prowls the sea floor in search of prey. It can swim rapidly for short distances by undulations of its body. Its circular mouth is lined with rasping teeth. If its prey is hit by both clawed tentacles (1d4 hp damage each), it is drawn up against this orifice for an automatic 1d6 hp damage per round of contact. This mouth can rasp through armor at a rate equal in rounds to the difference between the AC and 10. For example, chain mail (AC 5) requires 5 rounds before actual damage to the victim results, while plate mail (AC 3) requires 7 rounds. If the victim breaks away before it takes any personal injury, damage to the armor still takes place.

Below the mouth of the tyrannabyss is its primary hunting weapon, an elongating tube that can fire a barbed sting to a range of 10'. Its sting paralyzes (saving throw applicable) its prey and the tube is retracted to draw its victim within range of its tentacles. If the saving throw is made, victims with a strength of 15 or better can resist the pulling tube, but take 1 hp damage per round due to the lacerations from the barbed sting. The sting can only be used once; then, 3 turns are required for it to be rearmed.

The tyrannabyss is covered with a thick coat of mucous which allows it to withstand prolonged periods out of water, if it can stay damp. The tyrannabyss has been reported to attach itself to the bottom of boats with its numerous suckers and prey upon the crew above. Its soft back is AC 8, while its underside, tentacles, eyestalks, and sting are AC 6. Blunt weapons do only half damage, while edged weapons and fire do full damage. If injured but not slain, the tyrannabyss can regenerate 1 hp per turn in seawater. It has the ability to assume the coloration of its surroundings and its boneless body can squeeze through openings considerably smaller than its body size. It cannot squeeze under doors or through small cracks. If a man can crawl through an opening, so can a tyrannabyss.



EPADRAZZIL

Armor Class:	*3*
Hit Dice:	*4 + 1****
Move:	*120' (40')*
Attacks:	*2*
Damage:	*1-4/1-4*
No. App:	*1*
Save as:	*Fighter 3 + special*
Morale:	*12*
Treasure:	*Nil*
Alignment:	*Any*
XP Value:	*350*

The epadrazzil is a scaled, apelike creature with unusually long arms. The skin is brownish-grey, and the creature appears to have some reptilian origins. The epadrazzil is a conjured guardian from a two-dimensional plane of existence. Only a high-level magic-user has the ability to summon this creature to do his bidding. To do so, the magic-user must create a special painting (AC 9; hp 20; half-damage from weapon type) in the room whose contents the magic-user wishes the creature to guard. The painting must be an exact mirror image of the room. The epadrazzil is confined to this painting unless its services are required. Any creature other than the epadrazzil's master that tampers with the contents of the room summons the creature from the painting. The creature immediately attacks to capture the intruder. The epadrazzil's great speed allows it to surprise 66% of the time (1-4 on 1d6).

Any hit from the creature paralyzes its victim unless a successful saving throw vs. paralysis is made. Any victim hit by both attacks is grasped, picked up, and carried into the painting to remain in stasis until released. The victim can be released by a *dispel magic* spell, a *rod of cancellation* or by destroying the painting. The latter results in the release of the epadrazzil from its bondage; it then returns to its own plane. The epadrazzil can regenerate 2 hp per round that it remains in the painting. All attacks on the creature while it is in the painting only damage the painting — not the epadrazzil. The epadrazzil continues to attack the intruders until it is slain or until the room is cleared. It is semi-intelligent and is immune to *sleep, charm* and other mind-affecting spells.

Dungeon™

ADVENTURES FOR TSR® ROLE-PLAYING GAMES

Bubba the Barbarian says:

"LET'S PARTY."

After a few weeks of wenching, carving mutton, swilling mead, and tossing halflings, I need a break. So I get out my war dinosaur Boo-Boo and visit a few exotic countries, get to know the locals and party a bit. Afterwards, I settle down with a copy of DUNGEON™ Adventures for the latest on local monster hoards and treasure troves.

DUNGEON™ Adventures. Now *that's* entertainment!

Please attach last mailing label if renewing subscription

SUBSCRIPTION RATES: Second-class mail, one year (six issues) — Please check one:

- ☐ $18 in U.S. funds to the U.S. and Canada
- ☐ $35 in U.S. funds by surface mail elsewhere
- ☐ $52 in U.S. funds by air mail elsewhere

Dungeon

Method of payment:

☐ Check ☐ Money order ☐ MasterCard ☐ VISA

Card# _____

_____ ☐ New ☐ Renewal

Name of recipient

_____

Mailing address *Apt. No.*

For credit card orders only:

_____

Name in which credit card is issued

_____

City *State/Province* *Postal code*

_____

Expiration date *Date of this order*

_____

For office use only

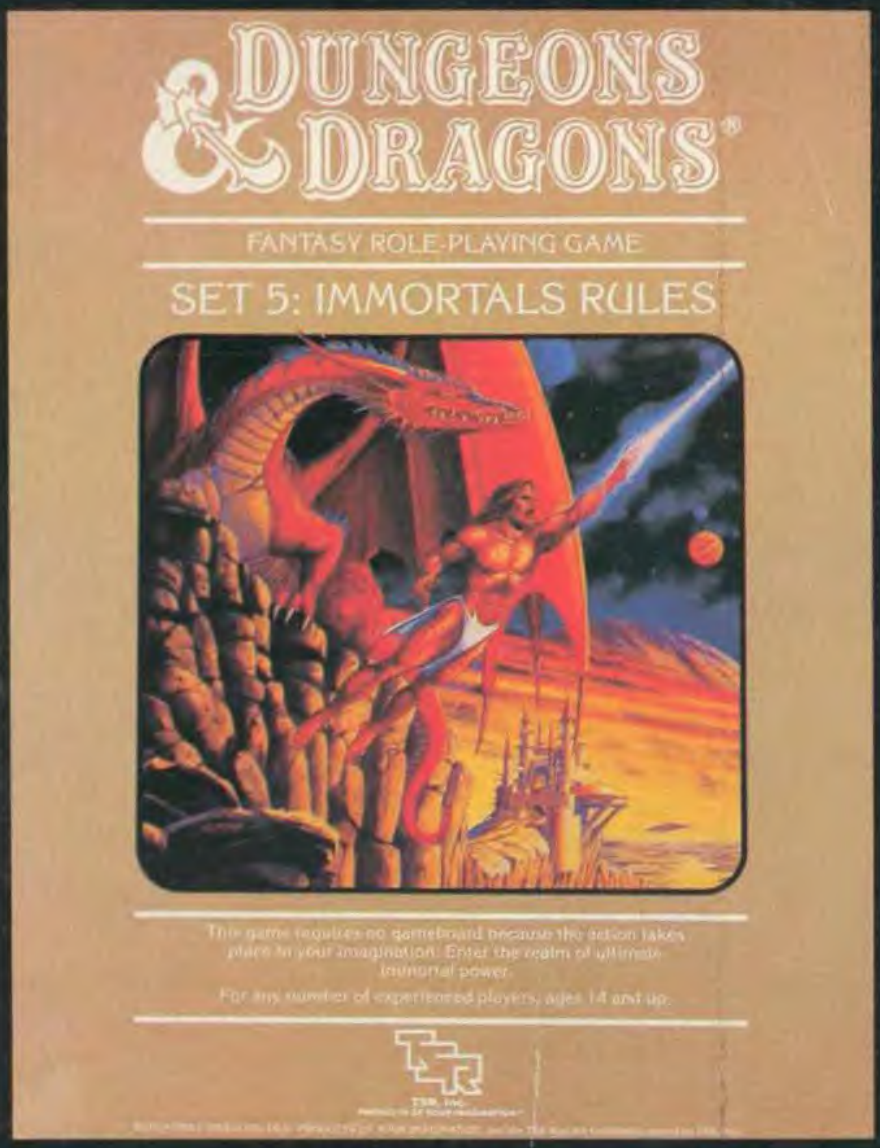
_____

Authorized signature

MAIL WITH PAYMENT TO: TSR, Inc., P.O. Box 72089, Chicago IL 60690

DUNGEON AND TSR are trademarks of TSR, Inc. Copyright ©1986 TSR, Inc. All Rights Reserved.

THE *Ultimate* ADVENTURE IS HERE



If you thought the DUNGEONS & DRAGONS® game was over with the Master Set, we've got some news for you.

The DUNGEONS & DRAGONS Immortals Set. The original role-playing game is continued with brilliant originality.

THE *Ultimate* ADVENTURE AWAITS...

Available from better games and hobby shops, or contact:

TSR, Inc.
P.O. Box 756
Lake Geneva, WI
53147

Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals
Immortals

DUNGEONS & DRAGONS is a registered trademark of TSR, Inc. The symbol ™ denotes a trademark of TSR, Inc. ©1986 TSR, Inc.